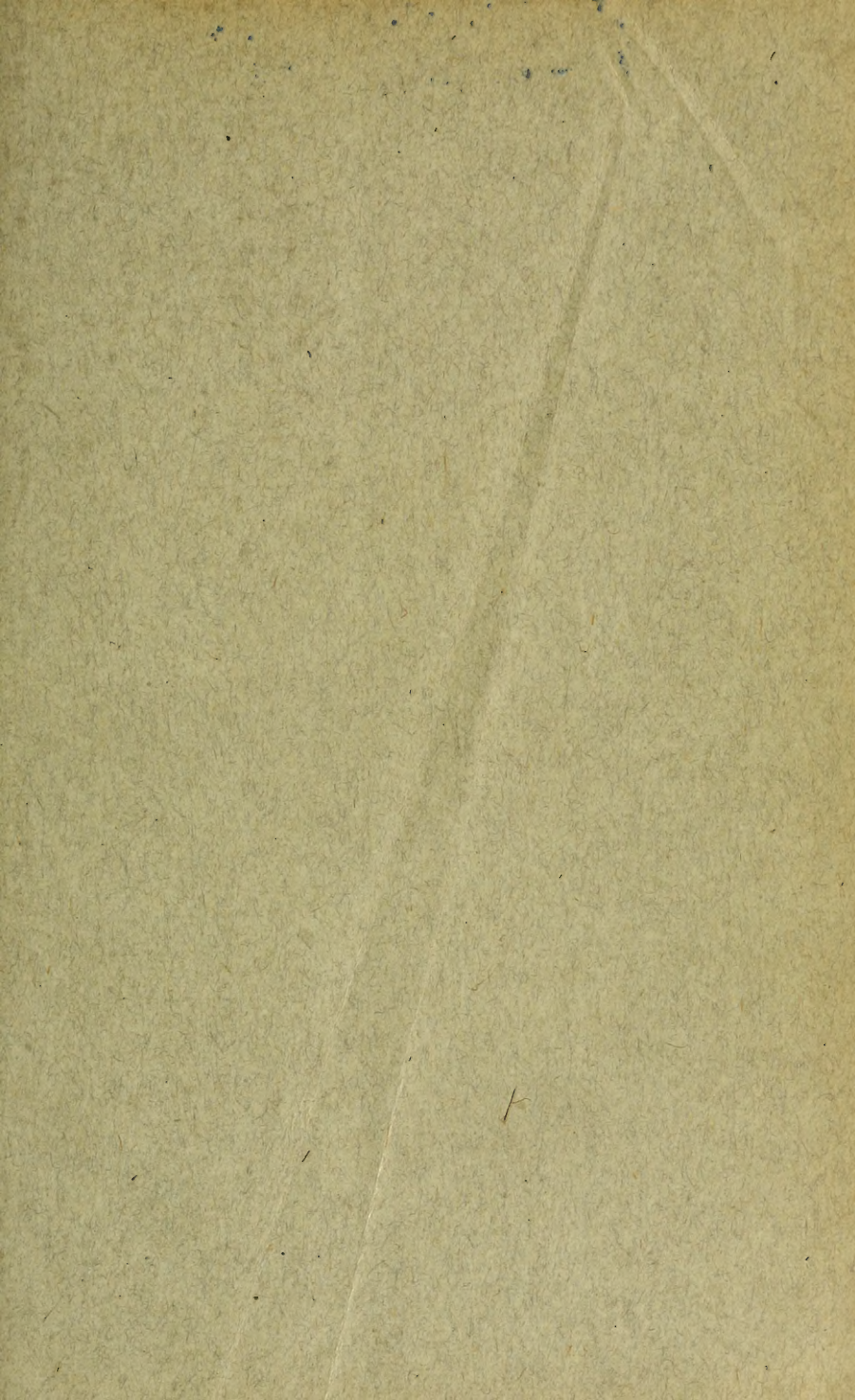


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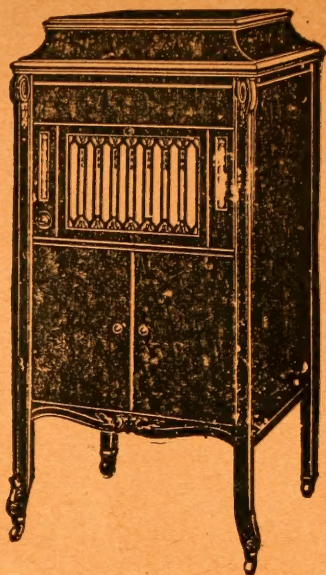
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AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 14

AT 8.00 O'CLOCK

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SATURDAY EVENING, OCTOBER 14, at 8.00 o'clock

Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
 - II. Marcia funebre: Adagio assai.
 - III. Scherzo: Allegro vivace; Trio.
 - IV. Finale: Allegro molto.
-

Berlioz Overture to "The Corsair," Op. 21

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven

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was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

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The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Gorla Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo



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e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country



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dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the

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victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.



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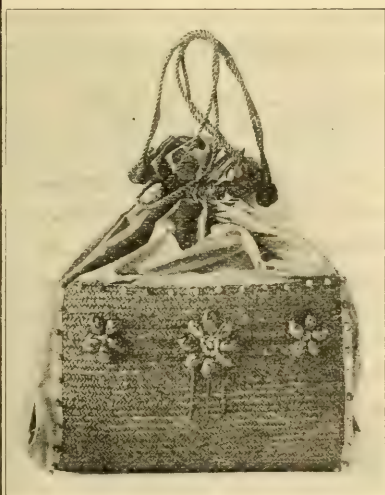
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Little is said by biographers of Berlioz concerning this overture, nor does Berlioz mention it in his Memoirs.

The overture was performed for the first time at Paris, January 19, 1845, at the Cirque Olympique in the Champs-Élysées. The concert was the first of a series of Franconi Festival concerts. Berlioz conducted from the manuscript. The programme included the "Carnaval Romain" overture, the "Hymn to France," * three excerpts from the "Requiem," the overture to "The Corsair," or as it was then entitled "La Tour de Nice"; also selections from lyric tragedies and a pianoforte piece.

The orchestra was inefficient, the rehearsals laborious and irritating. Furthermore the acoustic properties were wretched. A critic wrote that the overture "La Tour de Nice" was played in such a confused manner that it was not possible to judge it. When Lamoureux gave his concerts years afterwards in the same Circus he placed his orchestra on the benches grouped in the segment of a circle determined by the two exits; not, as Berlioz did, in the centre of the arena.

The second performance was on April 1, 1855, at the last concert of the Saint-Cecilia Society in the hall of that Society. Berlioz again conducted from manuscript. The first performance in Germany was at a Court concert given by Berlioz on February 17, 1856, in the Palace of the Grand Duke.

* This Hymn, Op. 20, words by Barbier, was performed for the first at the Palais de l'Industrie, August, 1, 1844.

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The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 10, 1896.

Apropos of the performance in Weimar the *Signale* of February 28, 1856, stated that the overture was composed in three days "during a voyage protracted by a storm." It is probable that Berlioz gave this information to the correspondent. This storm—the voyage, which ordinarily took four or five days, lasted eleven—is possibly the one that took place between February 16 and 26, 1831, when Berlioz was sailing from Marseilles to Leghorn. See the graphic account in his *Memoirs* (Vol. I., pp. 174-177, Paris, 1881). The overture was revised in 1844 and 1855. In the latter year the score and parts were published in Paris.

Berlioz in his *Memoirs* (Vol. I., pp. 208, 209, of the edition above mentioned) described his emotion at seeing St. Peter's in Rome; how that church always excited in him "a shudder of admiration." In a confessional of the church, enjoying the fresh atmosphere and the religious silence, broken only by the harmonious murmur of two fountains in the square which gusts of wind brought to his ears, he read a volume of Byron's poems. "I drank in at leisure that burning poetry; I followed the daring cruises of the Corsair * over the waves; I adored profoundly that character at once inexorable and tender, pitiless and generous, a strange mixture of two sentiments apparently contradictory, hatred of his kind and love for a woman. At times, dropping my book to reflect, I cast my eyes about me; drawn by the light they were raised towards the sublime dome of Michael Angelo. What a sudden change in ideas!!! From the raging cries of pirates, from their bloody orgies, I at once passed to concerts of the Seraphim, to the peace of virtue, to the infinite quiet of heaven."

At the first performance in Paris the overture bore the title "Ouver-

* Byron's "Corsair" was written in December, 1813. He added a section for Gulnare in January, 1814.

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ture de la tour de Nice." Theodor Müller-Reuter believes that the title "The Corsair," given to the revised version, was perhaps the original one.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one ophicleide (or bass tuba), kettledrums, and strings. The overture is dedicated "to his friend Davison." *

The overture begins Allegro assai, C major, 2-2, with introductory measures including an Adagio sostenuto in A-flat major, 4-4, a suave melody for the strings. The "sighing, gasping" first theme—Allegro assai, C major, 2-2—is given out by the wood-wind over a roll of kettledrums, pianissimo, then by the strings. There is a strong subsidiary theme in C major. The second theme, G major, is a version of the first subsidiary. There is a third theme with the melody that appeared in A-flat major in the Adagio of the Introduction. A short transition passage leads to the third section of the movement. There is a long, elaborate, dramatic coda, which Mr. Apthorp recognized "as the real free fantasia of the overture." It is based chiefly on the stormy first subsidiary.

"The Corsair" was a favorite overture of Hans von Bülow. In 1856 he wrote to Richard Pohl about an arrangement made by him for pianoforte. It is stated that Bülow prepared arrangements for two and for four hands, and published an explanatory and critical pamphlet about the overture, but I am unable to verify the latter statement. The overture often appeared on programmes of the Meiningen Orchestra when Bülow conducted it. He wrote in 1885 that it went as if "it were shot from a pistol." In 1882 the Vienna press spoke of this overture conducted by him, as "transparent, illuminated, like a stereoscopic picture."

* James William Davison (1813-1885) was the editor of the *Musical World* from 1844 to 1885 and musical critic of the *London Times* (1846-79). He was a hidebound conservative with a caustic, vituperative pen; a foe to Schumann, Liszt, Wagner, Gounod, and Brahms. He even fought against Schubert for many years, but at last was a warm admirer of his music.



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"MAZEPPA": SYMPHONIC POEM No. 6 FOR FULL ORCHESTRA (AFTER
VICTOR HUGO) FRANZ LISZT

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886,
at Bayreuth.)

The story of Mazeppa is thus told by the *Encyclopædia Britannica*:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidently in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three

* The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem) she is Olinska, the daughter of the Castellan of Laurinski.

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trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912, May 7, 1915.

The Philharmonic Society of New York, Carl Bergmann conductor, played the poem in New York, November 4, 1865.

MAZEPPA.

Away! Away!—BYRON, *Mazeppa*.

En avant! En avant!

I.

Ainsi, quand Mazeppa, qui rugit et qui pleure,
A vu ses bras, ses pieds, ses flancs qu'un sabre effleure,

Tous ses membres liés
Sur un fougueux cheval, nourri d'herbes marines,
Qui fume, et fait jaillir le feu de ses narines
Et le feu de ses pieds;

Quand il s'est dans ses nœuds roulé comme un reptile,
Qu'il a bien réjoui de sa rage inutile

Ses bourreaux tout joyeux,
Et qu'il retombe enfin sur la croupe farouche,
La sueur sur le front, l'écume dans la bouche,
Et du sang dans les yeux;

Un cri part, et soudain voilà que par la plaine
Et l'homme et le cheval, emportés, hors d'haleine,
Sur les sables mouvants,

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Ils vont. Dans les vallons comme un orage ils passent,
Comme ces ouragans qui dans les monts s'entassent,
Comme un globe de feu;
Puis déjà ne sont plus qu'un point noir dans la brume,
Puis s'effacent dans l'air comme un flocon d'écume
Au vaste océan bleu.

Ils vont. L'espace est grand. Dans le désert immense,
Dans l'horizon sans fin qui toujours recommence,
Ils se plongent tous deux.
Leur course comme un vol les emporte, et grands chênes,
Villes et tours, monts noirs liés en longues chaînes,
Tout chancelle autour d'eux.

Et si l'infortuné, dont la tête se brise,
Se débat, le cheval, qui devance la brise,
D'un bond plus effrayé,
S'enfonce au désert vaste, aride, infranchissable,
Qui devant eux s'étend, avec ses plis de sable,
Comme un manteau rayé.

Tout vacille et se peint de couleurs inconnues:
Il voit courir les bois, courir les larges nues,
Le vieux donjon détruit,
Les monts dont un rayon baigne les intervalles;
Il voit; et des troupeaux de fumantes cavales
Le suivent à grand bruit!

Et le ciel, où déjà les pas du soir s'allongent,
Avec ses océans de nuages où plongent
Des nuages encor,
Et son soleil qui fend leurs vagues de sa proue,
Sur son front ébloui tourne comme une roue
De marbre aux veines d'or!

Son œil s'égare et luit, sa chevelure traîne,
Sa tête pend; son sang rougit la jaune arène,
Les buissons épineux:
Sur ses membres gonflés la corde se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.



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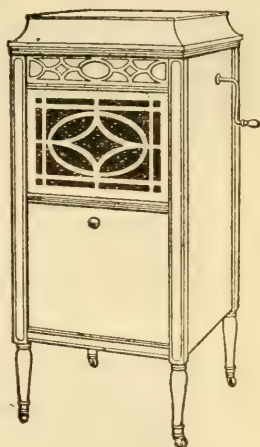
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Toujours fuit, et toujours son sang coule et ruisselle,
Sa chair tombe en lambeaux;
Hélas! voici déjà qu'aux cavales ardentes
Qui le suivaient, dressant leurs crinières pendantes,
Succèdent les corbeaux!

Les corbeaux, le grand-duc à l'œil rond, qui s'effraie,
L'aigle effaré des champs de bataille, et l'orfraie,
Monstre au jour inconnu,
Les obliques hiboux, et le grand vautour fauve
Qui fouille au flanc des morts, où son col rouge et chauve
Plonge comme un bras nu!

Tous viennent élargir la funèbre volée;
Tous quittent por le suivre et l'yeuse isolée,
Et les nids du manoir.
Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"

La nuit descend lugubre, et sans robe étoilée,
L'essaim s'acharne, et suit, tel qu'une meute ailée,
Le voyageur fumant.
Entre le ciel et lui, comme un tourbillon sombre,
Il les voit, puis les perd, et les entend dans l'ombre
Voler confusément.

Enfin, après trois jours d'une course insensée,
Après avoir franchi fleuves à l'eau glacée,
Steppes, forêts, déserts,
Le cheval tombe aux cris des mille oiseaux de proie.
Et son ongle de fer sur la pierre qui broie
Éteint ses quatre éclairs.

Voilà l'infortuné, gisant, nu, misérable,
Tout tacheté de sang, plus rouge que l'érable,
Dans la saison de fleurs.
Le nuage d'oiseaux sur lui tourne et s'arrête;
Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs.



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Eh bien! ce condamné qui hurle et qui se traîne,
Ce cadavre vivant, les tribus de l'Ukraine
Le feront prince un jour.
Un jour, semant les champs de morts sans sépultures,
Il dédommagera par de larges pâtures
L'orfraie et le vautour.

Sa sauvage grandeur naîtra de son supplice.
Un jour, des vieux hetmans il ceindra la pelisse,
Grand à l'œil ébloui;
Et quand il passera, ces peuples de la tente,
Prosternés, enverront la fanfare éclatante
Bondir autour de lui!

II.

Ainsi, lorsqu'un mortel, sur qui son dieu s'étale,
S'est vu lier vivant sur ta croupe fatale,
Génie, ardent coursier,
En vain il lutte, hélas! tu bondis, tu l'emportes
Hors du monde réel, dont tu brises les portes
Avec tes pieds d'acier!

Tu franchis avec lui désert, cimes chenues
Des vieux monts, et les mers, et, par-delà des nues,
De sombres régions;
Et mille impurs esprits que ta course réveille
Autour du voyageur, insolente merveille,
Pressent leurs légions!

Il traverse d'un vol, sur tes ailes de flamme,
Tous les champs du possible, et les mondes de l'âme;
Boit au fleuve éternel;
Dans la nuit orageuse ou la nuit étoilée,
Sa chevelure, aux crins des comètes mêlée,
Flamboie au front du ciel,

Les six lunes d'Herschel, l'anneau du vieux Saturne,
Le pôle, arrondissant une aurore nocturne
Sur son front boréal,
Il voit tout; et pour lui ton vol, que rien ne lasse,
De ce monde sans borne à chaque instant déplace
L'horizon idéal.



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 Ce qu'il souffre à te suivre, et quels éclairs étranges
 À ses yeux reluiront,
 Comme il sera brûlé d'ardentes étincelles,
 Hélas! et dans la nuit combien de froides ailes
 Viendront battre son front?

Il crie épouvanté, tu poursuis implacable.
 Pâle, épuisé, béant, sous ton vol qui l'accable
 Il ploie avec effroi;
 Chaque pas que tu fais semble creuser sa tombe.
 Enfin le terme arrive . . . il court, il vole, il tombe,
 Et se relève Roi!

The literal English prose of Hugo's poem is as follows:—*

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dust, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

* This translation is by William Foster Apthorp.

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And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant mane, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

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His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou break-est with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O imprudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

*Sur ses membres gonflés la cord se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.*

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

*Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: Qui donc là-haut déploie
Ce grand éventail noir?"*

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Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête

Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and, when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

*
* *

Some time after its performance in Weimar, Liszt sent the score of "Mazeppa" to Wagner. On July 12, 1856, Wagner wrote back:—

"But 'Mazeppa' is frightfully beautiful: I was quite out of breath when I had only read it through for the first time! I pity, too, the poor horse: Nature and the World are terrible, after all.

"At bottom I feel more like writing poetry than composing, just now: it takes a monstrous obstinacy to keep up playing wheel-horse. I have again two wonderful subjects that I must work out, some time or other: Tristan and Isolde (that you know!); and then—the Victory—the holiest, completest redemption; but about this I cannot tell you. I can, however, interpret it otherwise than Victor Hugo, and your music has shown me this interpretation, only not the close—for greatness, fame, and dominion over nations I care not a rap."

Saint-Saëns says of this symphonic poem, which he considers a masterpiece, that any imitation of the galloping horse is wholly secondary; "the title indicates the subject, and determines sufficiently the train of thought. . . . The horse devours space, but all the interest is concentrated on the man who thinks and suffers. Toward the middle of the composition, one is impressed by a limitless immensity: horse and rider fly over the boundless steppe, and the man feels confusedly

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the thousand details of the expanse, the more because he does not see them." ("Harmonie et Mélodie," Paris, 1885, pp. 170-172.)

In 1868 there was some talk of a performance of "Mazeppa" in Paris by Padeloup's orchestra. Liszt then wrote: "I am sure it will come to nothing, for in the present condition of things there would be only annoyances for every one and especially for me. Now that I am fifty-six years old I should not know how to rank myself among the *jeunes compositeurs*, and I am not dead enough to have my works taken seriously in Paris. You tell me that M. de Beust flatters himself on being understood by his tom-cat and the first comer in the street. I have not such advantages, and my audience is reduced to an X that I do not endeavor in any way to detach." ("Briefe an eine Freundin," Leipsic, 1894, p. 199.)

The story of Mazeppa has been a theme for poets, novelists, dramatists, painters, and composers. Byron's poem was completed in 1818. Mazeppa is the central figure of Pushkin's "Pultowa." There are also dramas by Slowacki, Gottschall, Milner, and others. That remarkable woman, Adah Isaacs Menken, is still known as "Mazeppa" Menken. The novel by Bulgarin and the pictures by Horace Vernet are known to many.

Among the musical works incited by the story of Mazeppa are operas by Campana (Bologna, 1850), Wietinghoff (St. Petersburg, 1859), Pedrotti (Bologna, 1861), Tschaikowsky (Moscow, 1884), the Marquise de Grandval (Bordeaux, 1892), Müncheimer (composed in the eighties of the last century, and produced at Warsaw in 1900).

J. M. Maurer wrote the music for a melodrama (Bamberg, 1837). There is an opera-bouffe "Mazeppa," music by Pourny (Paris, 1872); a cantata by Pouget (Paris, 1873); a Ballade for orchestra by T. H. Frewin (London, 1896).

An opera by Milliet was composed about 1875, but I find no record of a performance.

Mazeppa has figured in ballet pantomime, circus and burlesque.*

* See C. White's equestrian burlesque in which White took the part of Mazeppa under the assumed name of Satinette.

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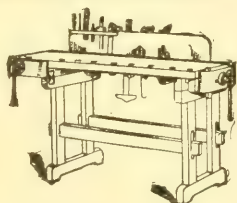
"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, May 7, 1915, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," a "piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard



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Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

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Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the *tempo primo*, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante comodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke,

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he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel

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has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

* * *

These musical works have been founded on the pranks of Till:—"Eulenspiegel," Singspiel by S. Schmidt (Königsberg, 1806, text by Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1825).

"Eulenspiegel," musical comedy in two acts, music by Cyrill Kistler, Würzburg, 1889).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). Mrs. Mottl, Gertrudis; Busard, Eulenspiegel; Felix Mottl, conductor. The three sections are entitled "Youthful Pranks," "How Eulenspiegel went a-wooing," "Till Eulenspiegel's Death." In the libretto Eulenspiegel, after his fun, after his heroic deeds in leading a revolt of peasants against rapacious knights, dies in the hospital at Mölln. The heavens open, and he recognizes among the angels his wife Gertrudis, who promises him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, music by Jan Blockx, was produced at the Monnaie, Brussels, January 18, 1900. The libretto is founded on the epic legend by Charles de Costar. The action is in Bruges; the time is that of the

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Duke of Alva's oppression. The characters are symbolical; the hero is the mind of the people of Flanders; Nelle, its heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. The chief singers were Miss Ganne, Miss Goulancourt, and Messrs. Imbart de la Tour Gilibert, Dufranne, and Pierre d'Assy. For a study of the opera with an incidental inquiry into the legend of Till Eulenspiegel see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900). A ballet, arranged by Nijinsky with Strauss's music, is announced for performance by the Ballet Russe in New York, October 16, 1916.

* * *

There has long been a dispute as to whether Tile Eulenspiegel really lived and played his pranks in the flesh. According to Murner, who was an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger, in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölln, near Lübeck, in 1353 or 1350. It is true that his tombstone, with an owl and looking-glass on it, is still shown at Mölln, and there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited with ponderous care Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century, and that Murner, in writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own. They insist that he was born at Damme, near Bruges, and that he died there, and there, too, is his tombstone, with this inscription: "Sta, viator, Thylum Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says his stone is the stone of a poet Van Marlant, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; and the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterward.

It is said that Tile's father was named Claus, or Claas, and his mother's name was Anna Wibeke. Tile is thus described by Eugene Bacha, a Belgian: "A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond, who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow, with a kindly air,

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always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet, and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dulness, foolish haughtiness, and vanity."

Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general; Eulenspiegel, the looking-glass of owls, stands for the mirror of humanity, just as the Fleming speaks of the vulgar crowd as *hibous*, and the top gallery in Flemish theatres is called the *uylenkot*, the owl-hole.

The first printed edition of any life of Eulenspiegel is Murner's, published at Strasbourg in 1519; this was too Rabelaisian to please the religious censors, and it was expurgated. A second edition was published at Cologne about 1530, and it was reproduced in photolithographic form at Berlin in 1868. The book became popular. It was reproduced in one form or another, and with changes to suit the locality, in France,—there were at least thirty versions,—England, Italy, Denmark, Bohemia, Pologne. And there are imaginative works based on or inspired by his life,—works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes. See also Simrock's Volksbücher (1878). The original text of Murner was reprinted by Knust (Halle, 1885).

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TSCHAIKOWSKY	Quartet in F major, Op. 22
MAX REGER	Quartet in E-flat major, Op. 109
ANTON RUBINSTEIN	Sonata for Violoncello and Pianoforte in D major
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- | | | |
|------|---|-------------------|
| I. | Concerto No. 1 in A minor | J. S. Bach |
| | Allegro—Andante—Allegro assai | |
| II. | Concerto in E minor (in one movement) | Jules Conus |
| III. | (a) Preghiera | Padre Martini |
| | (b) Tambourin (C major) | J. M. Leclair |
| | (c) Aubade Provençale | Louis Couperin |
| | (d) Minuet | N. Porpora |
| | (e) Caprice (A minor) | H. Wieniawski |
| IV. | (a) Romance in E-flat | Kreisler |
| | (b) Ballet Music from "Rosamunde" | Schubert-Kreisler |
| | (c) Three Slavonic Dances | Dvořák-Kreisler |
| | (1) G minor (2) E minor (3) G major | |
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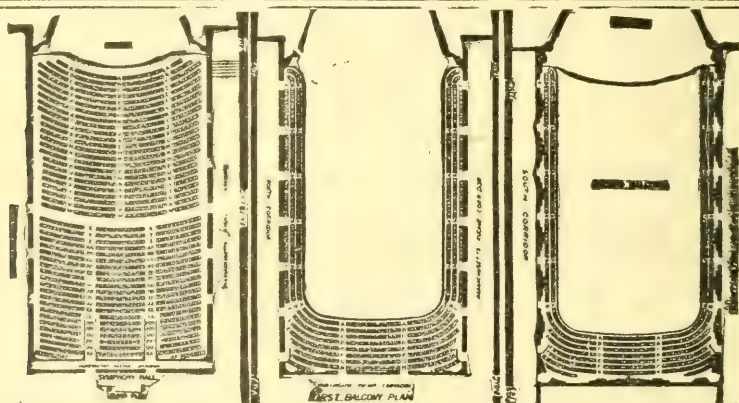
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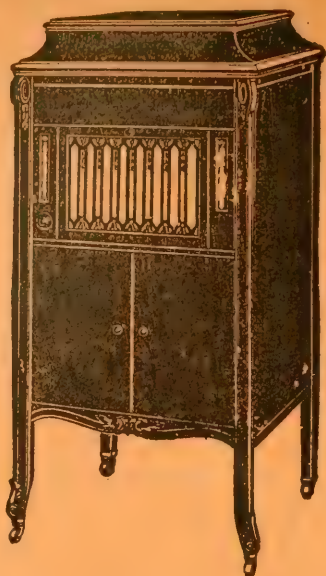
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SATURDAY EVENING, OCTOBER 21
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II. Très lent.
III. Animé.

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This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of Mr. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Mr. Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, January 19, 1906.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, four trumpets, three trombones, one bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stephane Risvaeg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, 'cellos, double-basses, clarinet, horn). The composer establishes at once the mood, and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and wood-

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wind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the *Allegro vivo* (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and 'cello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, *allegro molto*, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, 'cello, and clarinet. The *Allegro* is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (*Presto*); the basses repeat the elements of the *Allegro*, and the hearer at the end is conscious of human, active joy.

II. *Très lent* (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by 'cellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. *Animé*, B-flat, 4-4 (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the 'cellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard ('cellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices, it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major. A theme recalls one of those in the first

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movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

* * *

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercure de France* of September, 1899, is the most discriminative; it gives the stranger a closer view of the man as well as the musician. I translate portions of this article.

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"Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of 'Wagnerian'; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of 'Parsifal.' Chausson tried for the *prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d'Indy dedicated his 'Chant de la Cloche,' saying, 'To the one so justly named the master,—César Franck.'

"Chausson's Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d'Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional



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value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . .

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word '*cher*.' His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it,—a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of '*Le Roi Arthus*.'

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility. And so in the '*Soir de Fête*' the festival itself disappears, borne away in the dreams of the poet, who searches, far away from it, night and calm. It might also be said that he was preparing himself for the evolution toward simplicity; but he had always loved and practised simplicity; as when he wrote to the celebrated verses of Verlaine, which begin '*La lune blanche*,' the masterpiece of which the title '*Apaisement*' is bound intimately to both verse and music; as when he composed his symphony and his concert. The truth is, more confident, more a master of his form, he worked without deliberate intent more freely than in the past. This spontaneity was acquired only after many years.

"A new symphony, overtures, a violin sonata, a new drama, were sketched. Rehearsals of '*Le Roi Arthus*' were announced at Carlsruhe. At London, Barcelona, the Hague, Liège, Brussels, even at Paris, they were learning how to write his name on programmes.

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An accident, tragic, inexplicable, crushed the forehead peopled with projects, and stopped the heart that beat only for noble thoughts."

* *

Mr. Julien Tiersot, who lectured here in the season of 1905-06, on French folk-song, wrote reminiscences of Chausson, which were published in *Le Guide Musical* of June 25-July 2, 1899: "I met him first at the Conservatory—it was fully twenty years ago—in Massenet's composition class. . . . A poetic and tender nature revealed itself in his first attempts; this nature was individual in the expression rather than in exterior forms. Some of his most charming melodies were handed in at these class meetings,—'Nanny,' with poem by Leconte de Lisle, the 'Papillons,' the 'Dernière Feuille,' poem by Théophile Gautier, etc. But the class was not the place for him. He maintained the friendliest relations with his schoolmates, but he soon left them: he was not even two years at the Conservatory.

"I met him afterwards at the Société Nationale with Franck's pupils,—he was one of the worthiest and most devoted. In the company of Vincent d'Indy, Fauré, Duparc, de Bréville, Bordes, he found himself at home; and it may be said that under his own roof the Société Nationale was also at home, for he was most hospitable toward it at its annual gatherings and at committee meetings.

"As work after work appeared there was a mark-worthy progress in his style. The forms, formerly indecisive,—and they remained complicated,—showed a greater firmness, fixity. It is true that his ideas rested nearly always on a sad state of soul, a sort of melancholy resignation, and this was singular in a man to whom life appeared so easy and smiling. I remember a certain symphonic poem, his 'Solitude dans les bois,' which was performed at a *Lamoureux Concert*. How desolate this solitude was! Was it, then, the expression of the bitter grief which the poet-musician felt in close contact with Nature? How different was this conception from that of Beethoven expressing his 'joyous sensations in coming into the country'! Later I heard at a *Colonne Concert* another symphonic poem, 'Soir de Fête.' No one could discover in it the slightest trace of a festal spirit; there was a sombre, bitter memory; and perhaps this is what the composer sought to express: the feeling of emptiness and boredom* which the banal joys of society leave after them. This characteristic of his music was doubtless one of the chief reasons why his work was not always understood, was not appreciated at its true and high value. As an artist, however, he should be praised for this very thing: he

* Marguerite d'Angoulême spoke of the boredom "common to every creature that is well-born."—ED.



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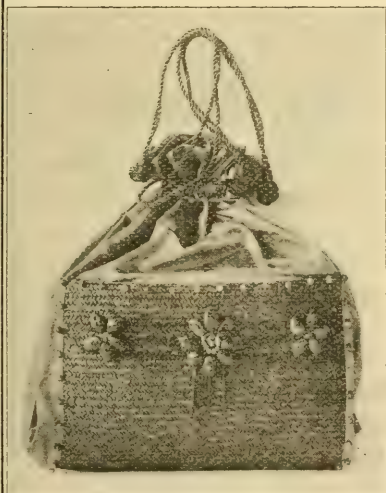
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disdained easy successes, obeyed his own nature, and thus remained individual and honest. Strange to say, there is often more light, more life, in his compositions of absolute music, which were not intended to express a definite sentiment."

* *

Mr. Henri Gauthier-Villars, better known as "Willy," or as "L'Ouvreuse du Cirque d'Été," in his feuilleton published in *L'Écho de Paris*, June 19, 1899, admitted that Chausson was less known to the crowd than this or that "huddler-together of lucrative operettas." "No one should be astonished that he had little reputation with the mob: he wrote only good music. . . . It seems as though such rich flowerage of works should impose on criticism the duty of calling attention to it, but criticism, as always, was busy with less artistic and more remunerative tasks. Here is an instance. When the German Nikisch came to reveal to Paris the symphony of the Frenchman Chausson, the composer on whom it was incumbent to judge his colleagues in a morning newspaper (which since but it was then influential) mentioned the work in four disdainful lines. Chausson's friends were indignant or grieved, according to their temperament; but he lost none of his smiling amiability: 'Pay no attention to these trifles. If my symphony is good, the critics will end sooner or later by acknowledging the fact.' . . . Chausson died at the moment when he had acquired the one quality that he lacked, self-confidence."

* *

The catalogue of Chausson's compositions is as follows:—

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DRAMATIC: "Jeanne d'Arc," lyric scene for solo voices and female chorus, anonymous text, about 1880; "Les Caprices de Marianne" (Alfred de Musset), Op. 4, 1882, not published; "Hélène," lyric drama in two acts (text by Leconte de Lisle), Op. 7, 1884-85 (only a chorus for female voices is published); "Le Roi Arthur," lyric drama in three acts (text by Chaussou), Op. 23, Brussels, at the Théâtre de la Monnaie, November 30, 1903.

STAGE MUSIC: "La Tempête," fairy comedy in five acts (translated from Shakespeare by Maurice Boucher), Op. 18, Petit Théâtre des Marionnettes, Paris, in December, 1888; "La Légende de Sainte-Cécile," drama in three acts (verse by Maurice Boucher), Op. 22, Petit Théâtre des Marionnettes, Paris, January 25, 1892.

VOICE AND ORCHESTRA: Poème de l'Amour et de la Mer (Maurice Boucher), Op. 19, 1882-92; Chanson Perpétuelle (Charles Cros), 1898.

CHORAL: Hymne Védique (Leconte de Lisle), for mixed chorus and orchestra, Op. 9, 1886; Deux Duos: La Nuit (Banville), with orchestra; Le Réveil (Balzac), Op. 11, 1883; Chant Nuptial (Leconte de Lisle), for female voices, Op. 15, about 1887; Chant Funèbre, being the third of Chansons de Shakespeare, Op. 28, originally for voice and pianoforte, chorus for female voices, accompaniment orchestrated by d'Indy, 1897; Ballata (Dante), chorus without accompaniment, Op. 29, 1897, not published.

ORCHESTRAL: "Viviane," symphonic poem after a legend of the Round Table, Op. 5, 1882; "Solitude dans les Bois," Op. 10, 1886; Symphony in B-flat major, Op. 20, about 1890; Poème, for violin and orchestra, Op. 25, 1896; "Soir de Fête," Op. 32, 1898, not published.

CHAMBER MUSIC: Trio for pianoforte, violin, and violoncello, Op. 3, about 1882, not published; Concert for pianoforte, violin, and string quartet, Op. 21, 1890-91; Quatuor for pianoforte, violin, viola, and violoncello, Op. 30, 1897; String quartet, Op. 35, left unfinished.

SONGS: Sept Mélodies, Op. 2, 1882; Quatre Mélodies, Op. 13, 1887; La Caravane (Gautier), Op. 14, with orchestra, 1887; Chansons de Miarka (Richepin)—Les Morts, with orchestra, La Pluie, Op. 17, 1888; Serres Chaudes (Maeterlinck), Op. 24, 1893 and 1896; Trois Lieder, Op. 27, 1896; Chansons de Shakespeare, Op. 28, 1890, 1891, 1897; Pour un Arbre de Noël, Op. 33, about 1898, not published; Deux Poèmes (Verlaine), 1898, not published; Cantique à l'Épouse, and Dans la Forêt du Charme et de l'Enchantement, Op. 36, 1898.

PIANOFORTE PIECES: Cinq Fantaisies, Op. 1, about 1880; Quelques Danses, Op. 26, 1896; Paysage, Op. 38, 1895.

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published; the second, "Ave Verum," 1883; Trois Motets, Op. 12, not published; Trois Motets, Op. 16, not published; Vêpres du Commun des Vierges, Op. 31, 1897.

Chausson arranged for pianoforte (four hands) the Suite Basque for orchestra by Charles Bordes. He contributed occasionally to literary reviews. Favorable instances of his generous yet discriminative critical spirit are his essay on César Franck (*Le Passant*, March, 1887); "Fervaal" (*Mercur de France*, April, 1897).

"The works of Franck," he wrote, "are not made to be enjoyed after dinner, in the midst of persons who talk, and dilate with emotion only at a *ritenuto*. To understand them, as all works of art worthy this name, it is necessary to have the sense of beauty and an elevated taste. His music no more belongs to what is called in society 'the artistic accomplishments' than do the fugues of Bach, the quartets of Beethoven, the tragedies of Æschylus, or the poem of Dante."

* *

First performances of Chausson's works in Boston:—

Symphony in B-flat major, Op. 20, Boston Symphony Orchestra, January 20, 1906.

"Viviane," Boston Symphony Orchestra, February 1, 1902.

Pianoforte Quartet in A major, Op. 30, Kneisel Quartet, February 9, 1903 (Mr. Spanuth, pianist).

"Poème," for violin and piano (composed for violin and orchestra), Op. 25, April 25, 1904 (Mr. Hugh Codman, violinist, and Miss Jessie Davis, pianist).

"Hymne Védique," for chorus and orchestra, Boston Orchestral Club, April 18, 1905.

"Chant Nuptial," for female voices and pianoforte, Choral Art Society, December 13, 1906.*

"The Halls of the Atrides," for female voices and pianoforte, from "Hélène," Thursday Morning Club, March 14, 1907.

"Poème de l'Amour et de la Mer," in three movements, for voice and orchestra, Mrs. R. J. Hall's orchestral concert in Jordan Hall,

* I am told that this chorus was sung at a private concert of the Thursday Morning Musical Club the season before.



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January 21, 1908 (Mrs. Elizabeth Schaup, soprano). Mme. Alexander-Marius sang this song with pianoforte accompaniment at her concert of January 14, 1903. Her programme also included Chausson's "Le Charme" and "Les Papillons."

Adagio from the unfinished string quartet, Op. 35, February 3, 1910 (Flonzaley Quartet).

A FAUST OVERTURE RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which Molière is said to have been born. A tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudgery to support himself. He composed songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging tooth-ache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803-37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This greswome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause"; it added, "We hope to hear it very soon"; but it did not give the title of the overture.

Glaserapp says in his *Life of Wagner* that this overture was not "Faust," but the "Columbus" * overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in Paris, February 4, 1841, at a concert given by the *Gazette Musicale* to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts

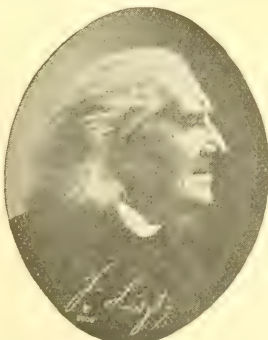
* Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero, whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme, intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and the "Rule Britannia" (1835-37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Mr. Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

'Where the sea egg flames on the coral, and the long-backed breakers croon
Their ancient ocean legends to the lazy locked lagoon,'—

with a true sense of the endless seas in the South." The "Polonia" overture, edited by Felix Mottl was played at Chicago by the Theodore Thomas Orchestra, February 21, 22, 1908. The "Christopher Columbus" overture, edited by Mottl, was played by the Philadelphia Orchestra at Philadelphia, February 14, 15, 1908.



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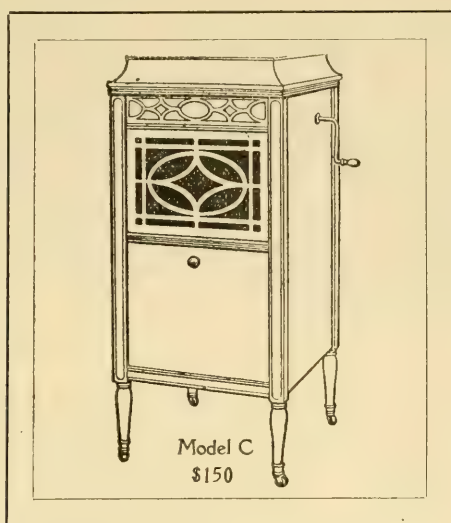
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of Mephistopheles and the atoning apparition of Gretchen, whereas the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

* * *

Wagner's purpose was to portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Wagner wrote to Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar.† "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone

* The translation of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation and went well."



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before and what follows, and in consequence⁷ impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust."'* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly

* This was the title of the overture when it was performed for the first time at Dresden.



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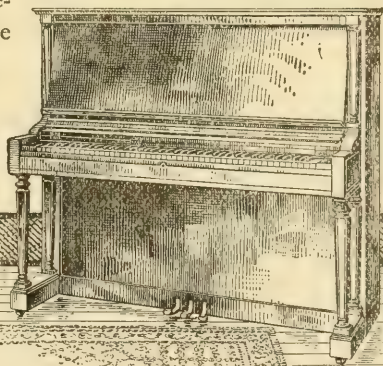
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understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

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Der Gott, der mir im Busen wohnt,
 Kann tief mein Innerstes erregen;
 Der über allen meinen Kräften thront,
 Er kann nach aussen nichts bewegen;
 Und so ist mir das Dasein eine Last,
 Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
 Can heave its depths at any hour;
 Who holds o'er all my faculties control
 Has o'er the outer world no power.
 Existence lies a load upon my breast,
 Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score with these words inscribed: "R. W. Zürich Jan. 17, 1855 in memory of his dear Wife,"—*zum Andenken S(einer) l(ieben) F(rau)!*

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably

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be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

"The post had been suggested as an excellent one for seven musicians who, for various reasons, were bound either to fulfil other engagements or, by a certain clause which declared it illegal to offer the conductorship of these concerts to any one who was resident in London, were compelled to refuse it. The eighth musician to whom application was made was Richard Wagner. It is a subtle commentary upon the change which had come over the dream-spirit of the world, when, among the musicians of that period, Wagner should be

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Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt Museum

reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere impostor, and all the rest of it, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the programme including works by Beethoven, Mozart, Haydn, and Webster. J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley's *Athenaeum* article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as 'the kick of a contemptible bully.' In any case, as time went on, the critics seem to have become divided, if only in a small way, into distinct camps; some were faintly for, and some were rabidly against Wagner. Chorley describes certain movements from 'Lohengrin' as being those in which there 'is not even a pretext of melody;' he also describes the Prelude as an idea, 'if idea it be,' which recalls 'Euryanthe.' One need not go further into the details of this bulky but highly interesting biography, save by explaining that the last chapter is devoted to a general summary of the hostile attacks which Wagner had to endure, a chapter written under the title of 'Requiescant.'—*Vernon Blackburn in the Pall Mall Gazette.*

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at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

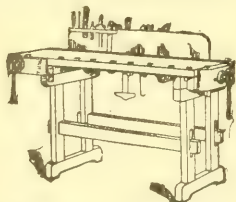
The first performance of the overture in Paris was at a Padeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic Concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace."

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (*Assai sostenuto*), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a *pianissimo* roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (*Assai con moto*), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns,



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and the antithesis is for all the strings. After a fortissimo is reached the cry of the wind instruments is again heard. There is a long development in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

CONCERTO FOR VIOLIN AND ORCHESTRA ERNEST SCHELLING

(Born at Belvidere, New Jersey, July 26, 1876; living at Bar Harbor, Maine, and Celigny, Switzerland.)

This concerto was written for Mr. Kreisler at Bar Harbor in July and August, 1916. The orchestral part is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, tambour de basque, military drum, cymbals, triangle, tambourine, castanets, two harps, and strings.

The concerto is in one movement, which, however, might be divided into sections. The first, *Allegro vivo*, is in orthodox symphonic form, with two themes, development, fantasia, and recapitulation. An Interlude, *Lento con moto*, follows, which is practically the fourteenth variation, "Lagoon," in Mr. Schelling's "Impressions (from an Artist's Life) in form of Variations on an Original Theme," for orchestra and pianoforte, which was performed for the first time by the Boston Symphony Orchestra in Boston, December 31, 1915, when Mr. Schelling was the pianist. There is then a short transitional recitative for violin and two harps, which is followed immediately by the sixteenth variation, "Fr. Kr.," from the "Impressions," which was originally for

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viola and pianoforte. Again there is the recitative, like unto an improvised cadenza. This leads to a Rondo, Vivo, which has the character of a Scottish jig. The movement contains an Interlude in the Spanish vein with a ritornello. Mr. Schelling remembered the music in Spanish cafés-chantants, where some, seated, strummed guitars; a singer would rise and sing a folk-song; after a ritornello for the instruments, all would repeat the song. Mr. Schelling's ritornello is in 7-8 time. A repetition of the Rondo jig brings the end.

The concerto was performed for the first time at a concert of the Boston Symphony Orchestra in Providence, R.I., on October 17, 1916 (Mr. Kreisler, violinist). It was played by the same violinist and orchestra in Cambridge, Mass., October 19, 1916.

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of Music when he was nine years old and continued his studies at Bâle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900-04 Mr. Schelling appeared as a virtuoso in cities of Europe and South America.

The list of his compositions includes a symphony, "Impressions (from an Artist's Life) in form of Variations on an Original Theme," for orchestra and pianoforte (Boston, 1915), Symphonic Legend for orchestra (Warsaw, 1903), a Fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music, and pianoforte pieces.

* *

Mr. Schelling has played in Boston at concerts of the Boston Symphony Orchestra:—

1905, February 25, Schumann's concerto.

1908, January 25, Schelling's Fantastic Suite for pianoforte and orchestra.

1915, December 31, Schelling's "Impressions" (Mr. Schelling pianist).

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He played Chopin's concerto in F minor at a Sunday concert at the Boston Opera House on March 8, 1914, Felix Weingartner conductor.

Chamber concerts: On March 14, 1905, he played at a Kneisel Quartet Concert (Saint-Saëns's Pianoforte Quartet in B-flat major, Op. 41); on December 22, 1908, with the Hess-Schroeder Quartet (Juon's Trio Caprice for violin, violoncello, and pianoforte, Op. 39).

He has given these recitals: 1905, March 2, 11; 1908, February 18, November 30; 1913, January 27.

ACADEMIC FESTIVAL OVERTURE, OP. 80 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879);* this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussiae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

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Whene'er with haggard eyes I view
 This dungeon that I'm rotting in,
 I think of those companions true
 Who studied with me at the U—
 —niversity of Göttingen—
 niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslid"‡ (Freshman Song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati.

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 10, 1810, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

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There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881. It has been played at concerts of the Boston Symphony Orchestra in Boston, November 18, 1882, January 21, 1888, March 9, 1889, November 4, 1893, October 16, 1897, December 23, 1898, February 9, 1901, October 19, 1902, December 5, 1903, December 24, 1910, October 14, 1911, January 4, 1913, March 12, 1915.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert

* There are singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for earlier performances of this overture at Symphony concerts in Boston is as follows: "It [the overture] * begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' † which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-

*This suggests the Rákóczi March and the Parisian Entrance March of 1813, symbols of the freedom and patriotism of German students, according to Max Kalbeck.

†Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are the familiar "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)—W. F. A.

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work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt dort von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

ADDENDUM: It was stated in the Programme Book of last week that the overture of Berlioz now known as "The Corsair" was entitled "The Tower of Nice" when the music was first performed in Paris in 1845. The autograph manuscript in the library of the Paris Conservatory shows that this title was erased; that "The Red Corsair" was substituted, and then the word "red" erased. When the overture, greatly revised, was performed in 1855 it was called "The Corsair."

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It may be that the overture has no more to do with Byron's misanthrope than it has with *Le Corsaire*, a periodical to which Berlioz contributed in his younger days. Is the overture Byronic? Surely the tower of Nice did not resemble the tower of Nesle, the scene of Margaret of Burgundy's orgies with the corpse of the lover floating in the Seine the next morning. When Berlioz revisited Nice in 1844 he lodged "in a tower adjoining the Ponchettes cliff." "I enjoyed there the admirable view of the Mediterranean and a restfulness the value of which I more than ever appreciated." He did not mention any overture with which he was then busied. Maurice Bourges, however, in the review of Berlioz's concert in 1845, stated that "The Tower of Nice" was composed during Berlioz's last sojourn in the Midi. Did Berlioz so inform him? Berlioz was given to romantic tales—witness his memoirs, which, as a record of facts in his musical life, are often untrustworthy. What, pray, has the Tower of Nice, as lodgings in 1844, to do with this overture? In his account of that sojourn, Berlioz states that he wrote the "Lear" overture when he was in Nice years before. If he had composed "The Corsair" in 1844 would he not have said so? He speaks of the quiet that was grateful to him. In 1831 he was sorely perturbed. The overture to "The Corsair" is by no means in contemplative mood. And why did he change the title at first to "The Red Corsair"? Had he "The Red Rover" in mind? We know that he was reading Byron's "Corsair" in 1831.

The programme of the concert of January 19, 1845, was as follows: Berlioz, Overture, "Carnaval Romain"; Piccini, Chorus, "Sleep," from "Atys"; Berlioz, "Dies Irae," "Quid Sum Miser," and "Lacrymosa" from the Requiem; Hauman, Fantasia on "Guido et Ginevra," for violin (Th. Hauman, violinist); Berlioz, Overture to "La Tour de Nice"; Gluck, Scene from "Alceste" (Mme. Eugénie Garcia); Gluck, "Les Enfers et les Champs-Élysées," from "Orphée (M. Ponchard, Orphée); Beethoven, Piano concerto in E-flat (M. Hallé, pianist); Berlioz, "Hymne à la France."

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Gigue	-	-	-	-	-	-	Vivaldi-Bach
Rondo, from Sonata, Op. 23	-	-	-	-	-	-	Weber
Novelette, Op. 21, No. 8	-	-	-	-	-	-	Schumann
Preludes, Op. 28, Nos. 18, 11, 13	-	-	-	-	-	-	Chopin
Polonaise, Op. 53	-	-	-	-	-	-	Chopin
Sonata, Op. 57 (Norse)	-	-	-	-	-	-	MacDowell
Rignadon	-	-	-	-	-	-	Cyril Scott
Sonetto, 123 del Petrarca	-	-	-	-	-	-	Liszt
Le Vent	-	-	-	-	-	-	Alkan
Auf den Bergen	-	-	-	-	-	-	Grieg

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Mr. DE LUCA
- II. a. Aria from "Carattaco" Johann Bach
b. Non so piu (Marriage of Figaro) Mozart
c. My Lovely Celia Munro
d. Sortita d'Ofelia Faccio
e. Carizonetta Jacob Antonio Perti
Mme. ALDA
- III. a. Canta il mare De Leva
b. Occhi di' fata Denza
c. Serenata Morlacchi
d. Sulla Laguna Buzzi Peccia
e. Roi d'Ys Lalo
Mr. DE LUCA
- IV. a. Sinulle (Finnish) (first time) Merikanto
b. Margarethlein Grieg
c. Erstes Begegnen Grieg
d. Deep River (Negro Folk Song) Burleigh
e. Life and Death Coleridge-Taylor
Mme. ALDA
- V. Aria: "Ballo in Maschera" Verdi
Mr. DE LUCA
- VI. a. L'Automne (first time: dedicated to Mme. Alda) Sibella
b. Edelweiss (first time) Fourdrain
c. Chanson Norvegienne (first time) Fourdrain
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| | Allegro—Andante—Allegro assai | | | | |
| II. | Concerto in E minor (in one movement) | . | . | . | Jules Conus |
| III. | (a) Preghiera | . | . | . | Padre Martini |
| | (b) Tambourin (C major) | . | . | . | J. M. Leclair |
| | (c) Aubade Provençale | . | . | . | Louis Couperin |
| | (d) Minuet | . | . | . | N. Porpora |
| | (e) Caprice (A minor) | . | . | . | H. Wieniawski |
| IV. | (a) Romance in E-flat | . | . | . | Kreisler |
| | (b) Ballet Music from "Rosamunde" | . | . | . | Schubert-Kreisler |
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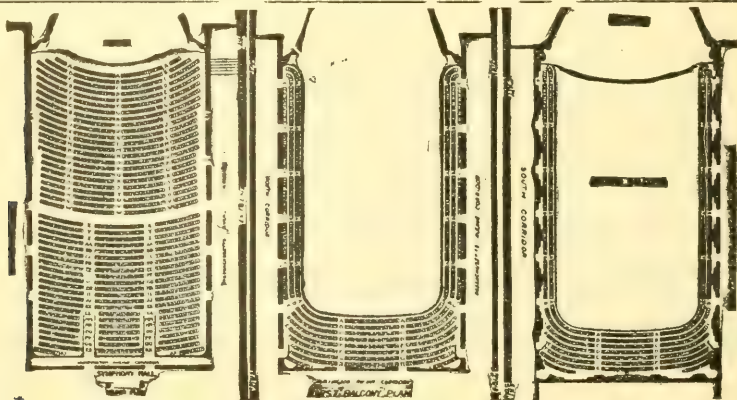
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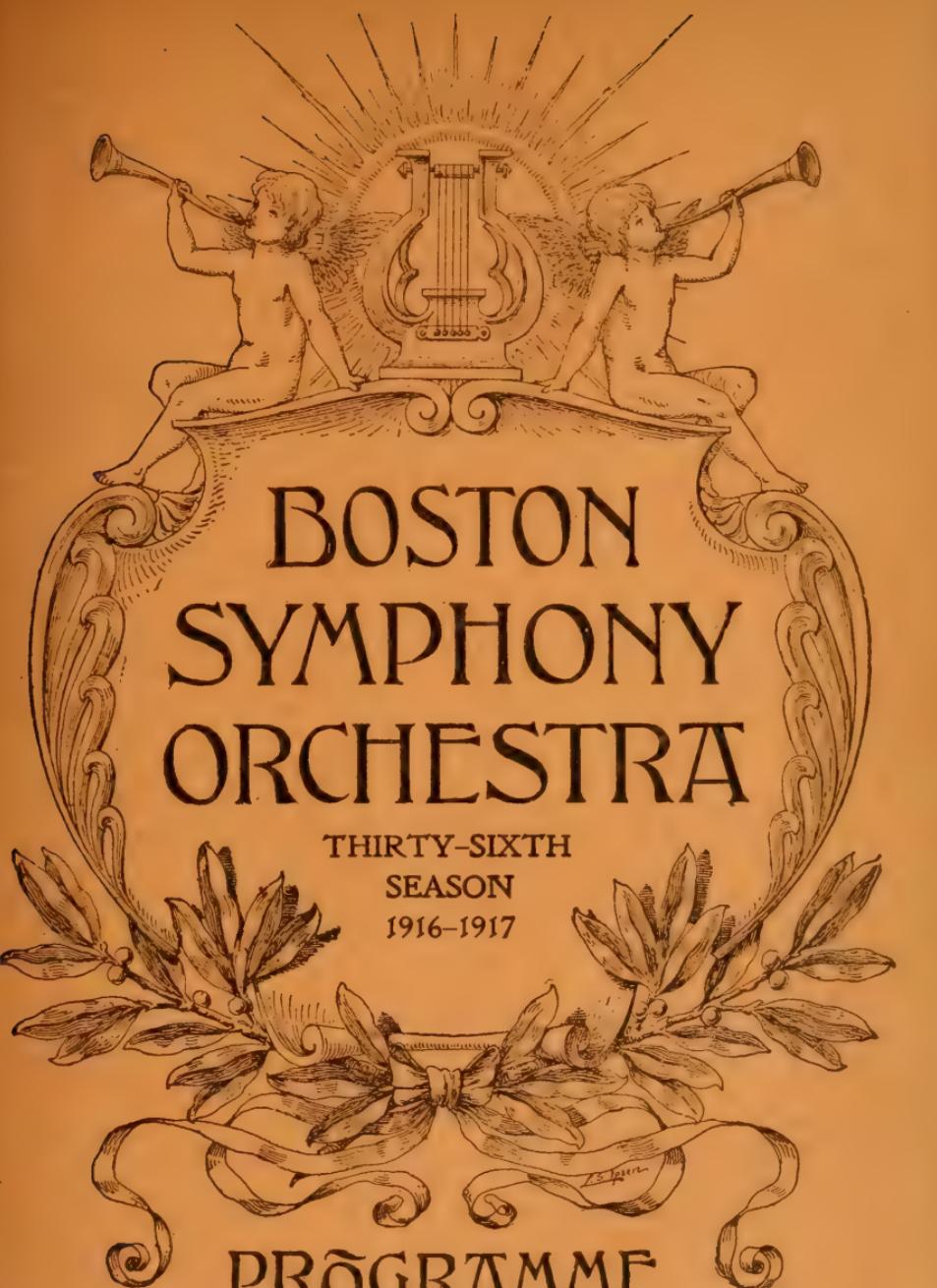
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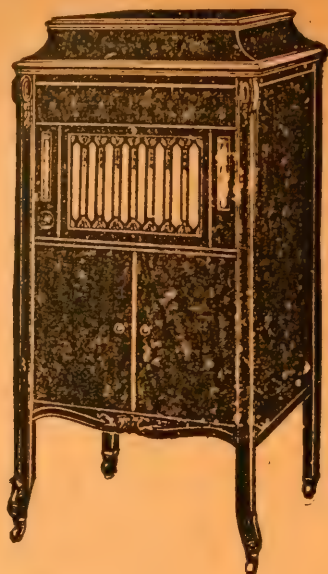


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(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the

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layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed ar-

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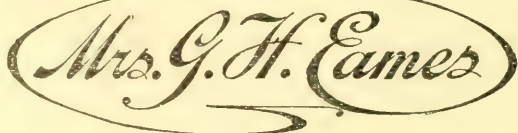
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rangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, *Lebhaft* (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Aphthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!'" (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4,

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is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the romanza is constructed.

The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

* *

Extracts from William F. Apthorp's analysis, prepared and published when he was editor of these Programme Books, will be of interest to students.*

"The form of the first movement is somewhat irregular. There is, to be sure, a regular first theme—one of those syncopated themes of



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which Schumann possessed the secret—announced at once by the full orchestra in E-flat major; then a second theme, which enters first in the wood-wind (in G minor, modulating to B-flat major); and later on a short chromatic ascending passage, which plays the part of a conclusion-theme, inasmuch as it leads to a cadence in B-flat which is plainly recognizable as the end of the first part of the movement. There is even an incisive figure in eighth-notes near the close of the first theme, which may stand for a first subsidiary. All this seems regular enough, and there is no doubt that the movement is conceived quite in harmony with the spirit of the sonata-form. But, if the themes themselves, the order in which they come, and the keys in which they stand, are closely enough in accordance with symphonic precedent, there is something in Schumann's treatment of them, in the whole character of this first part of the movement, which smacks strongly of novelty and the unconventional. He shows here that, with all his appreciation of the excellences of the sonata-form, and his willingness to follow out its general scheme, it had not quite become a second nature to him, that the impulse of his genius was not always quite consonant with its finer purposes, making him at times ill at ease in its *quasi*-architectural structure, and impelling him ever onward in the direction of free writing. He is so possessed with his puissant first theme—to parts of which his second fits on so nicely that it seems at times to be really part and parcel of it—that he cannot let it go. He keeps returning to it, hammering away at it in a way that almost oversteps the bounds of melodic development, and is very nearly of the nature of working-out. The interior impulse is so strong that he cannot wait for his free fantasia. He repeats this largely developed theme all over again, with its subsidiary, before he can prevail upon himself to pass on to his second theme. No sooner has he given us sixteen measures (the smallest regulation pattern) of the latter than he plunges straight back again into his first theme, leading it through new developments. He then merges it in a return of the second theme, but it is not long before he storms away from it once more, taking up the first again before he can make up his mind to reach the conclusion, which comes in almost as an afterthought. There is no repeat to this first part of the movement.

“But, if he has devoted an unusually large part of the first part of the movement to making play with his first theme, his sense for formal equilibrium prompts him to give up the whole first half of his free fantasia to

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working out the second theme and the first subsidiary; and it is not until this has been done with considerable elaboration that he returns with redoubled vigor to his first. The manner in which he leads up to the third part of the movement is one of the grandest strokes in all his orchestral writing: he first brings back his first theme in the bass, in A-flat minor, then passes it on to the upper voice, in B major; then, after some further working-out, he brings it back once more in F-sharp major. Then, by a return to the second theme, he modulates gradually to E-flat minor, when all of a sudden the four horns (strengthened later on by the bassoons, clarinets, and 'celli) burst forth triumphantly in E-flat major with the first theme in augmentation, following up this outbreak with a series of syncopations of absolutely Jovian power, answered in turn by the trumpets. The whole orchestra gathers itself together, and rushes on in ascending chromatic climax to precipitate itself in *double fortissimo* upon the first theme. The third part has begun! This third part, albeit somewhat curtailed, bears quite regular relations to the first, and ends with a short but strenuous coda.

... "The form of the Finale, like that of the Finale in the second symphony, in C major, is very peculiar; all the themes are of a character well fitted for rondo writing, and certain traits of the rondo-form are noticeable at different stages of the movement; but the music presents, for the most part, a free development of a large amount of strikingly similar thematic material. Toward the end both the nervous little counter-figure and the stately principal figure of the preceding Cathedral-scene make their appearance. This finale is characterized by great vivacity of style and an essentially Schumannesque energy. But it shows perhaps more convincingly than any of his other finales how impossible it was for Schumann to make himself really at home in the rondo-form, to turn its characteristic traits to the best account, and at the same time write easily and naturally. Here he, to be sure, writes spontaneously and naturally as possible; but only a few suggestive traces of the rondo-form remain. One feels all the while that the rondo



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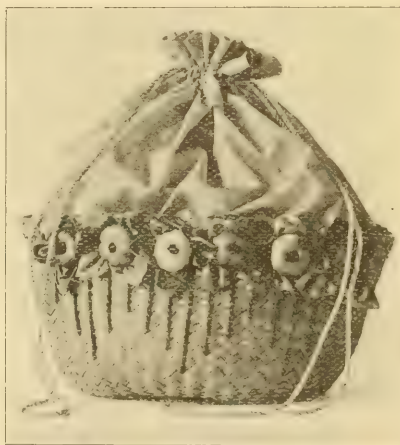
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was what he really had in mind, but that he could not force his inspiration to flow in that channel."

*
* *

The last performance of this symphony in Boston at a Symphony Concert was on October 8, 1910, at the first concert of the season, in commemoration of the 100th anniversary of Schumann's birth (June 8, 1810). Mr. Fiedler conducted.

Mme. JOHANNA GADSKI (Mrs. Hans Tauscher) was born at Anklam, in Pomerania, on June 15, 1872. She was educated at Stettin where she studied singing with Mrs. Schröder-Chaloupka. She made her first appearance on the stage at Kroll's, Berlin, in May, 1891, as Pamina in "The Magic Flute." In July of that year she sang at Kroll's in Holstein's new opera, "Der Hadeschacht." In May, 1892, she was again at Kroll's and appeared as Anna ("Hans Heiling"), Anna ("Merry Wives of Windsor"), Pamina, Elvira, the Baroness ("Wildschütz"). She was married in September of that year. In 1893 she was again at Kroll's, but early in 1894 she joined the opera company at Bremen, where she added to her repertory, parts in Smetana's "Verkäuften Braut" and d'Albert's "Rubin." During the season of 1894-95 she was with the Damrosch German Opera Company in the United States. Her first appearance in New York was on March 1, 1895, as Elsa. Her first appearance in Boston was as Elsa, April 2, 1895. In 1899 she made her first appearance at Covent Garden, London, and in that same year she appeared as Eva at Bayreuth.

She has sung at concerts of the Boston Symphony Orchestra in Boston:—

1898, October 29: "Ocean, thou Mighty Monster" from "Oberon" (in German), and "Elisabeth's Greeting," from "Tannhäuser."

1903, October 31: Recitative and Aria from "Der Freischütz," and Schubert's "Gretchen am Spinnrade" and "Erlkönig."

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Mme. Gadski has sung here often in opera: Elsa, Sieglinde, Gutrune, Elisabeth, Eva, Hester Prynne, Senta, Micaela, Santuzza, Brünnhilde (in the three music dramas) Aïda, Pamina, Donna Elvira, Isolde, Amelia, the Countess in "Le Nozze di Figaro," etc. Her last appearance in opera was as Eva at the Boston Opera House as a member of the Metropolitan Opera House, April 22, 1916. She has sung at concerts of the Handel and Haydn, in other concerts, and in recitals. Her last appearance in concert was at the Copley-Plaza, November 1, 1915.

ISOLDE'S NARRATIVE, ACT I. OF "TRISTAN UND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865; * the first performance in Amer-

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

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ica was at the Metropolitan Theatre, New York, December 1, 1886; * the first performance in Boston was at the Boston Theatre, April 1, 1895.†

Isolde, on the ship bearing her to Cornwall, tells to Brängane the story of her adventure with Tristan. The translation is by John P. Jackson:—‡

Wie lachend sie
mir Lieder singen,
wohl könnt' auch ich erwidern:
von einem Kahn,
der klein und arm
an Irland's Küste schwamm;
darinnen krank
ein siecher Mann
elend im Sterben lag.
Isolde's Kunst
ward ihm bekannt;
mit Heil-Salben
und Balsamsaft
der Wunde, die ihm plagte,
getreulich pfleg sie da.
Der "Tantris"
mit sorgender List sich nannte,
als "Tristan"
Isold' ihn bald erkannte,
da in des Müß'gen Schwerte
eine Scharte sie gewährte,
darin genau
sich fügt' ein Splitter,
den einst im Haupt
des Iren-Ritter,

When jestingly
Their songs they sing—
I, too, can make response—
About a bark
That, small and frail,
To Ireland's coast came once;
In which lay prone
A stricken man—
Yea, near to death he lay.
Him in his need
Isolde nursed,
With salves precious
And balsams sweet.
She healed the wounds that pain'd him,
And watched him night and day.
'Neath "Tantris"—
The cunning name selected—
Knight Tristan
Isolde quickly detected—
When in his sword, the trusted,
She found a chip scarce rusted,
In which fit close
The splinter broken,
That in Morold's head,
Sent home as token

* The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

† The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brena. Walter Damrosch conducted.

‡ John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.



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zum Hohn ihr heimgesandt,
 mit kund'ger Hand sie fand.—
 Da schrie's mir auf
 aus tiefstem Grund;
 mit dem hellen Schwert
 ich vor ihm stund,
 an ihm, dem Ueber-Frechen,
 Herrn Morold's Tod zu rächen.
 Von seinem Bette
 blickt' er her,—
 nicht auf das Schwert,
 nicht auf die Hand,—
 er sah' mir in die Augen:
 Seines Elendes
 jammerte mich;
 das Schwert—das liess ich fallen:
 die Morold schlug, die Wunde,
 sie heilt' ich, dass er gesunde,
 und heim nach Hause kehre,—
 mit dem Blick mich nicht mehr be-
 schwere.

BRÄNGANE.

O Wunder! Wo hatt' ich die Augen?
 Der Gast, den einst
 ich pflegen half—?

ISOLDE.

Sein Lob hörtest du eben:—
 "Hei! Unser Held Tristan!"—
 der war jener traur'ge Mann.—
 Er schwur mit tausend Eiden
 mir ew'gen Dank und Treue.
 Nun hör' wie ein Held
 Eide hält!—
 Den als Tantris
 unerkant ich entlassen,
 als Tristan
 kehrt' er kühn zurück:
 auf stolzem Schiff
 von hohem Bord,
 Irland's Erbin
 begehrt er sur Eh'

Of Cornwall's mockery dreaded,
 I found in the wound imbedded.
 With bated breath
 And throbbing blood,
 With the sheathless sword,
 Before him I stood,
 Aye, ready to strike and slay him,
 For Morold's death to repay him!
 Then from his weary
 Couch he gazed,
 Not on the sword,
 Not on my arm—
 To mine his glances pleaded.
 His misery went
 Straight to my heart,
 And the sword sank down, unheeded—
 The wounds that Morold gave him
 I nursed that I might save him;
 That homeward he might hasten
 And his gaze no more on me fasten!

BRÄNGANE.

Oh, marvel! And blind was I truly!
 The guest that once
 I help'd to nurse—

ISOLDE.

His praise hast heard full newly—
 "Hey! how the Knight Tristan!"
 He was that pitiful man!
 He swore with oaths unnumbered,
 His thanks and troth eternal—
 But mark how a hero's
 Vows were held:—
 He who as Tantris
 Thence unrecognized went,
 Next as Tristan
 Boldly back was sent;
 On stately ship,
 In haughty pride,
 Erin's heiress
 Demanded as bride,

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Da Morold lebte,
wer hätt' es gewagt
uns je solche Schmach zu bieten?
Für der zinspflichtigen
Kornen Fürsten
um Irland's Krone zu werben?
O wehe mir!
Ich ja war's,
die heimlich selbst
die Schmach sich schuf!
Das rächende Schwert,
statt es zu schwingen,
machtlos liess ich's fallen:—
nun dien' ich dem Vasallen.

BRÄNGANE.

Da Friede, Sühn' und Freundschaft
von Allen ward beschworen,
wir freuten uns All des Tag's;
wie ahnte mir da
dass dir es Kummer schuf'?

ISOLDE.

O blinde Augen!
Blöde Herzen!
Zahmer Muth,
verzagtes Schweigen!
Wie anders prahlte
Tristan aus,
was ich verschlossen hielt!
Die schweigend ihm
das Leben gab,
vor Feindes Rache
schweigend ihn barg;
was stumm ihr Schutz
zam Heil ihm schuf,
Mit ihr—gab er es preis.
Wie Sieg-prangend,
heil und hehr,
laut und hell
Wies er auf mich:
"das wär' ein Schatz,
Mein Herr und Ohm;

For Cornwall's King, the weary,
For Mark, his uncle, the dreary!
In Morold's days
Who insult as this
Would twice to have given desire!
Now the tax-paying
Cornish prince
Would to Ireland's crown aspire!
O, woe is me!
I it was
Who, for myself,
Shaped all this shame!
Instead of the sword
Of vengeance swinging,
Let it sink down weakly—
Now I must follow him meekly.

BRÄNGANE.

When peace and friendship assuring,
Were sworn in oaths enduring,
What heart then for woe had thought?
None dreamt that for thee
Such doleful need were wrought!

ISOLDE.

O branded blindness!
Hearts' ensnaring!
Daunted daring,
Dumb despairing!
How heedlessly prated
Tristan aloud
Of what I sacred held!
In silent watches
His life she guarded,
From avenging
Foes him guarded!
And all she shaped
In loving care
Must he to the world declare?
Like laurel'd victor,
Singing of frays,
Loud and lightly,
Chanted my praise:—
"Aye, she were a gem,
My uncle and lord—



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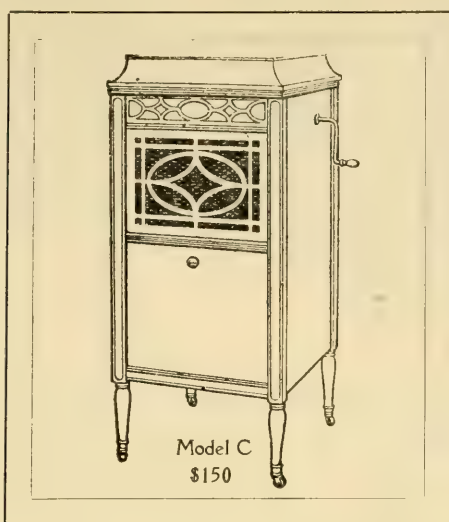
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wie dünkt' euch die zur Eh' ?
 Die schmucke Irin
 hol' ich her;
 mit Steg' und Wege
 wohl bekannt,
 ein Wink, ich flieg'
 nach Irenland;
 Isolde, die ist euer;
 mir lacht das Abenteuer!"
 Fluch dir, Verrucher!
 Fluch deinem Haupt!
 Rache, Tod!
 Tod uns Beiden!

How suited she as a bride?
 The dainty Irin
 I'll bring to thy side;
 With ways and means
 Acquainted am I,—
 A hint—to Ireland
 Quickly I'll fly—
 Isolde then were thine,
 And a pleasant adventure mine!"
 Curses unnumbered
 Fall on his head!
 Vengeance! Death!
 Death for us both!

OVERTURE: GRAND FUGUE (NOW FREE, NOW STRICT), B-FLAT MAJOR,
 OP. 133 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This fugue was originally the finale of the string quartet in B-flat major, Op. 130, composed by Beethoven at Vienna in 1825. This quartet was played for the first time by the Schuppanzigh-Linke Quartet in Vienna, March 21, 1826. The Presto and Alla danza tedesca were encored; the Cavatina made little impression; the Fugue finale was condemned. According to the story of Anton Schindler, the publisher Artaria persuaded Beethoven to write another finale, the one that now ends the quartet in B-flat major. The new finale was composed at the house of Beethoven's brother Johann at Gneixendorf, a village about fifty miles west of Vienna. It was Beethoven's last completed composition, and he dated it "Nov. 1826." Neither the quartet nor the fugue was published until after Beethoven's death. The quartet, with the new finale, was published May 7, 1827; the fugue was published three days later. The quartet is dedicated to Prince Nicolaus von Galitzin; the fugue is dedicated to the Cardinal Archduke Rudolph.

Schindler said that Anton Halm arranged the fugue for the piano-forte (four hands). (The arrangement has the opus number 134.)



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This statement was contradicted by Halm himself. He played the pianoforte part of Beethoven's Trio in B-flat major, Op. 97, at a concert given by Schuppanzigh, March 21, 1826. "Soon afterwards," said Halm, "Beethoven asked me to arrange for the pianoforte and for four hands a fugue which was composed for the last movement of the quartet in B-flat major, played once, and afterward cut out. He looked it over, and said, 'You have divided this voice too much between the first and the second.' Beethoven therefore arranged the fugue himself and so it was published."

Eduard Hanslick made the surprising statement that the last concert of the Hellmesberg Quartet, in 1858, was in a certain way epoch-making, because this fugue was then played in Vienna for the first time: "Durch die Vorführung der hier noch nie gehörten Fugue . . . Op. 133 von Beethoven" ("Aus dem Concertsaal," p. 167, Vienna, 1870). Surely, Hanslick must have known of the performance, in 1826, when all agreed that the fugue, as a finale, was too long, and many condemned it for other reasons.

The title of this fugue, when published, was as follows: "Overtura: Grande Fugue, tantôt libre, tantôt recherchée, B dur, Op. 130."

The "overtura" is a short allegro in G, 6-8, with a "meno mosso e moderato" of a few measures, with a hint at the motive which is used later in the extended episode also marked *meno mosso e moderato*. The fugue begins Allegro, B-flat major, 4-4, with the subject given to the first violin. Vincent d'Indy describes this fugue as extraordinarily interesting. He wonders why it is not played in its proper place, that is, at the end of the quartet. "It is a conflict between two subjects: one gently melancholy and of close kin to the *thème-clef* of the fifteenth quartet; the other charged with the most exuberant gaiety." The fugue was played at one of Theodore Thomas's Symphony Concerts in New York by all the strings, April 3, 1888. It was played by the Chicago orchestra at Chicago, December 16, 17, 1904. Bülow played it with all the strings in at least one of his orchestral concerts. The fugue was played in Boston at a Kneisel Concert (Messrs. Kneisel, Theodorowicz, Svecenski, Schroeder) in Chickering Hall, January 15, 1907.

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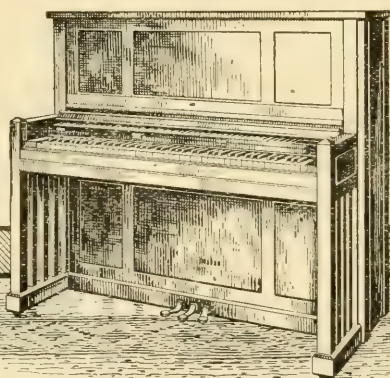
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Gustav Mahler, when he was conductor of the Philharmonic concerts in Vienna (1898-1900), raised the question whether a piece of chamber music may be performed by an orchestra. He was told that Hans Richter had made the attempt and failed, but Richter's orchestra was not at the time the Philharmonic. Mahler believed that with well-schooled players the venture should not fail. "Whether ten play or only one the sound is a single one, only in the former case louder. I now quote from a letter published at the time in the *New York Times*:—

"He [Mahler] chose Beethoven's string quartet in F minor, No. 11, Op. 95, and gave it with all the strings of his orchestra, in places including also the double basses. Mahler declared it was a mistake to raise the objection that such a course destroys the soloist's individuality and frightens away the intimacy of chamber music. What he intended, he said, was only an ideal performance of the quartet.

"Mahler argued thus:

"Chamber music is written for a room. It is properly enjoyed only by the performers themselves. The four players at their desks are the audience to which the music addresses itself. If chamber music is transplanted to the concert hall, that intimacy is lost, but also more is lost. In a larger hall the sound of the four instruments is lost; they do not speak to the listener with the power the composer intended. I give them that power by multiplying the players. I set loose the power of expansion slumbering in the parts. We reinforce the parts in an instrumental composition by Haydn and an overture of Mozart's. Do we thereby alter the character of those works? By no means. The volume of sound we give a piece depends on the place in which it is performed. I act not contrary but according to the composer's intentions by so doing. In writing of his quartette, Beethoven was not thinking of the limited little instruments. "Do you think I am writing for your stupid fiddles?" said he to Schuppanzigh. He carried out a mighty idea in four parts. The idea must be given expression. The sound of one violin in a chamber is as good as that of twenty violins in a hall.

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and made the actors wear cothurnes. That was required by the dimensions of their theatres.

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"The Sunday came, but the performance, brilliant and marvellous as it was, entirely upset all this theory. Mahler's view that he should give expression to four ideal parts did not turn out correct. Just because the parts were ideal ones the audience's sympathy for the individual player was lacking. After the concert competent judges almost unanimously pronounced the opinion that it can be technically proved that a Beethoven quartet was intended for solo instruments. Although certain effects may be produced with more difficulty by a soloist than by a number of players, yet the æsthetic effect lies in the individual effort and the personal sympathy of the listener.

"A similar experiment was once tried by the late Hans von Bülow, but never repeated by him. At the Paris Conservatoire some years ago a string quartet was performed by sixteen persons; in this case, however, there was no æsthetic purpose in view; it was merely intended to show off the most extraordinary precision which the players had attained."

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BEETHOVEN'S LAST QUARTETS.

BY DR. THEODORE HELM.

(Translated by F. H. Martens.)

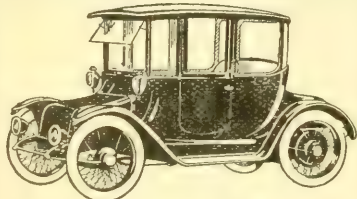
The principal difference between Beethoven's last, great string-quartets and their predecessors (one that distinguished them even from the wonderfully introspective Quartet in F minor, Op. 95, embodying a philosophy of life purified by the most tremendous of phisic struggles) lies in the peculiarly individual and personally subjective character of their composition which severs them completely from the outer world. There is no attempt to make them easy of comprehension in the ordinary sense of the word; only the inspirations of the master's deepest loneliness, coming, as one might almost suppose from other spheres, finds direct, spontaneous expression in them.

Any theme written by Beethoven at that time came, beyond question, from his innermost soul and filled his entire being; and it is for this very reason that he finds it so difficult to separate himself from the theme which is the interpreter of his heart's most individual moods. Musically, these themes are often developed in a manner seemingly inexhaustible while their mood remains the same; merely finding a more sharply defined and heightened expression in every direction.

Thus it happens that the master shows his preference for the variation-form in his slow movements. He uses it to develop these themes that speak from heart to heart with an art that cannot be too greatly admired, and to evolve from them an astonishing profusion of new musical forms, and this without any change of mood; bringing the theme conceived with such intensity of feeling, the "beloved melody," to the highest point of intimate tenderness. Herein he shows himself insatiable, and it is clear that he is pouring forth his whole soul.

Perhaps the most remarkable instance of such gigantic variations is offered by those found in the C-sharp minor Quartet, Op. 131.

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pouring out of his inmost self, is apparent not only in the movements considered in their entirety, but is often to be found in the germinal musical thought itself; his themes have more of amplitude, of breadth, they extend through a greater number of bars than before. For instance, the theme of the adagio from the E-flat major Quartet, Op. 127, comprises eighteen bars without even taking into consideration the breadth of its measure (it is in 12-8 time). These eighteen bars represent one of those heart-disclosures such as we meet only in the master's adagio from the Ninth Symphony, the Benedictus from the Mass in D major, or the adagio from the great B-flat major Sonata. They form the theme of a set of variations, which, to quote Marx, "lead the mood of ideal consecration upward to ever higher transfigurations."

Permanency of mood and mighty breadth of thought-grouping rule the musical character of these "last quartets"; yet, in crass contradiction, we will find movements whose mood changes from moment to moment in the most surprising manner (the D-flat major andante from the Quartet in B-flat, Op. 130); and others in which the shortest, most abbreviated little motives, sometimes consisting of only two notes, are utilized in the construction of magnificent tonal edifices as in the finale of the Quartet, Op. 135.

One special reason, closely connected with the homogeneity of mood of these last quartets, that makes them difficult of comprehension, is the manner in which their musical detail finds expression. The majority of listeners, on hearing a composition for the first time, pay attention only to certain details of the work in question. These, though they call them themes, melodies, etc., are in reality, for the most part, such tonal successions as are particularly pleasing to the ear, cantilene and others. What is left is classed as passage-work, connecting links between the themes, which of course, being of secondary importance, it is not considered needful to follow with the same attention allotted the themes themselves, and during whose performance the ear may be allowed to rest so that it will be fresh and ready for the re-entry of the theme again.

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Beethoven's last quartets. On the contrary, just as in Wagner's endless orchestral melodies, everything, beginning with the first tone, is interconnected, bar for bar, until it forms an organic whole. It is now a case of "either Cæsar or nothing"; of either the greatest musical genius or none at all. Whoever loses a single bar will find, as a rule, that he has lost the guiding thread to this labyrinth and cannot win his way clear of it.

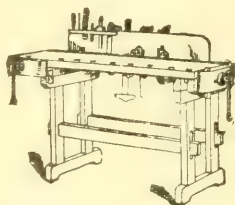
If even the themes of these quartets themselves are, by reason of their extended period structure, difficult for the ear of the layman to grasp, how much greater is the difficulty offered by their often enormously complicated working-out! To listen with an attention which allows no single tone to escape is given but to few, for it demands a very considerable amount of exertion.

To facilitate this task, there is nothing better than a repeated audition of the work, score in hand, or a study of the score before performance; for well-routined and musically cultured pianists a very carefully studied interpretation of a four-hand piano-score, also before performance of course, is recommended.

One reason for the fact that these last quartets of Beethoven are a thorn in the flesh of some of the older professional musicians is to be found in the exceptionally free and daring leading of the voices. Beethoven has an ideal conception of the four voices as the bearers of his subjective thought. Each voice must in first instance express itself fully and freely; then only does its relation to the others come into consideration.

This independence of the individual voices is responsible for an occasional harshness in combination, nowhere more peculiarly or logically prominent than in the great B-flat major Fugue, first intended by Beethoven for the finale of his Quartet, Op. 130, then, when he had composed a new finale for this quartet, issued separately as Op. 133.

This Fugue (Op. 133), and that from the B-flat major Sonata, Op. 106, are probably the only compositions by Beethoven that will never become the common property, in every sense of the word, of the entire musical world. As regards the Quartet-Fugue with the motto,



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In examining the score of this composition, we are astounded by its novel combinations; the irresistible, often positively heroic onward trend each voice displays; the iron consistency shown in the reconstruction and development of its principal theme, energetic in the highest degree.

But that sensuous euphony which Beethoven, hearing with the ear of the spirit, has brought out, especially in his last works, in so splendid and even surprising a manner (as in the adagio from the Ninth Symphony and the Benedictus from the Mass in D), he has here totally forgotten. Abandoning himself, with almost demoniac joy to the power of his genius, he piles dissonance on dissonance until a restless, at times even painful general impression is the result. Nor do many imposing or moving details, the tense introduction, the andante in G-flat full of sentiment, a truly inspired bit from light-illuminated heights, the magnificent close, altogether make up for it. In this Fugue (a transcription of which for four hands has, strange to say, been issued by A. Halm as Beethoven, Op. 134) we cannot see, as does W. von Lenz, the highest point of achievement Beethoven reached, but only the astonishing result of a curious whim, an ingenious obstinacy. It is something quite apart and surely not meant when the "last quartets" are under discussion. In these (taking them all in all) everything is clear, comprehensive, artistically satisfactory—of course, only for a finely organized ear, one used to frequently hearing complicated music and possessing a musical sensitiveness educated in the traditions of our time. Any one seeking character as well as warmth of feeling and expression in music, even though concealed behind exterior harshness, will nowhere find these qualities more satisfactorily displayed than in these last quartets by Beethoven. In order to understand the quartets thoroughly, however, we must take into consideration, as is needful in the case of nearly every work of importance Beethoven wrote, the period of their creation. The F minor Quartet, Op. 95, was written in 1811, the E-flat major Quartet,

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Op. 127, dates from 1822, and how much else was written, that is, lived and transcribed in tone, during these eleven years!

Though in the F minor Quartet (particularly in the andante) we can already find incidental traces of the introspective web of tone which the composer wove round the inner world of his impressions, and the consequent diffuseness and extravagance in melodic development that are leading characteristics of the last quartets, the great symphonic, choral, and piano compositions of the same period form a connecting bridge to these poems of farewell. The idea of the universal brotherhood of man, expressed with such overpowering might in the Ninth Symphony, explains the tendency, more and more clearly indicated in the last quartets, toward conformations popular in character. The spirit of the High Mass, of sanctification, breathes in some of the deeply religious adagios (particularly in the A minor Quartet, Op. 111), and the last sonatas disclose that eminently individual, often entirely puzzling quality (the second movement of Op. 111, for instance) that stamps them, as well as the quartets, as belonging to the most inward of Beethoven's self-confessions, written at the promptings of his own heart without regard for either the approval or disapproval of the public. Any one able to grasp the deep and glowing feeling expressed in the adagio from the Sonata in B-flat major (and one who can properly grasp its meaning fairly revels with the Master in the highest, most primitively human mingling of joy and pain) has matured sufficiently to appreciate each of the five last quartets in their entirety and every one of their single movements down to the smallest detail, notwithstanding that these works are of infinite variety, both from the standpoint of the formal and of the ideal. In them the purest, most joyous creative delight holds sway. The most daring and original, purely architectural combinations are attempted (as, for instance, in certain movements of the Quartet in B-flat major, Op. 130), while close beside them the Master's heart-blood flows in fervid melody and harmony, or he dumfounds his listeners by his saucy humor (see the cavatina and the B-flat minor presto from the already instanced Quartet in B-flat major). Several quartets show, from their first to their last note, the most logical psychological

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development (A minor, Op. 132; C-sharp minor, Op. 131), in others it is only in evidence in single movements.

Everywhere, however, the ardent desire to speak out of the fulness of the soul is apparent. This accounts for the frequent use of the recitativo, and for the mottoes at the head of various movements, leading the fantasy of the listener at once to some particular domain of impressions.

Another advantage that these last quartets have over their predecessors lies in their possession of an essentially string-quartet tonal quality that is their peculiar property. It is impossible to conceive of these wonderful tonal movements as being rewritten for any other instruments, not even for grand orchestra, whereas the earlier quartets sometimes deny the nature of their formal classification in their struggle toward the symphonic form. This is nowhere more noticeable than in the imposing finale of the Quartet in C, Op. 59. But in these last quartets the distinctive, as Marx calls it, "nerve-gnawing tone of the four single string instruments brought together in polyphonic ensemble is, generally speaking, indispensable to the presentation of the tonal musical thought and can be compared to no other timbre. We need only call to mind the mysterious beginning of the A minor Quartet, Op. 132. Where is the interpreting medium that could reproduce this immeasurably anxious, ailing plaint, that might almost be said to drag itself along in ghostly quietude, in a manner as unquestionably convincing as does the string-quartet, in some instances accustomed to falling in with such nervous incisiveness?

The result of this careful calculation, or, better said, this concord (due to artistic instinct), of tonal thought and tonal expression, shows that in these last quartets (in spite of the tonal harshnesses instanced by amateurs, and which owe their existence rather to an obstinate defiance, an inner rancor, because of the acoustic charm of sound lost by deafness, than to a decrease of the Master's spiritual tonal sensitiveness) the deaf Beethoven's ear was more delicately receptive, through the medium of his fantasy, than was ever the case in the by-gone days of his complete physical well-being.

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PRELUDE AND ISOLDE'S LIEBESTOD (LOVE-DEATH): ACT III. OF
 "TRISTAN UND ISOLDE" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

For notes about the origin and first performances of "Tristan und Isolde" see "Isolde's Narrative" in this programme-book.

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

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The Prelude, Langsam und schmachkend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums, strings.

* * *

Tristan is dead. Mark and his followers have landed. "Unconscious of all that has been passing around her, she fixes her gaze with ecstatic fondness and inspiration upon Tristan's body." The translation into English is by John P. Jackson.

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr, Freunde,
seh't ihr's nicht?
Immer lichter
wie er leuchtet
wie er minnig
immer mächt'ger,
Stern-umstrahlet
hoch sich hebt:
seht ihr, Freunde,
säh't ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt:
wie den Lippen

Mild and sweetly
See him smiling;
See his eyelids
Softly open!
See ye, comrades?
See ye not?
How in radiant
Light he rises,
Bright and lustrous,
Lov'd and lordly,
Starlight haloed,
Borne on high?
See ye, comrades?
See ye not?
How his heart, in
Rapture stress'd,
Stirs and rises
In his breast!
From his lips so

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wonnig mild
 süßer Athem
 sanft entweht:
 Freunde, seht,
 fühlt und seht ihr's nicht?—

Höre ich nur
 diese Weise,
 die so wunder—
 voll und leise,
 Wonne klagend,
 Alles sagend,
 mild versöhnend
 aus ihm tönend,
 auf sich schwingt,
 in mich dringt,
 hold erhallend
 um mich kling't?
 Heller schallend,
 mich umwallend,
 sind es Wellen
 sanfter Lüfte?
 Sind es Wogen
 wonniger Düfte?
 Wie sie schwellen,
 mich umrauschen,
 soll ich athmen,
 soll ich lauschen?
 Soll ich schlürfen,
 untertauchen,
 süß in Düften
 mich verhauchen?
 In des Wonne meeres
 wogendem Schwall,
 in der Duft-Wellen
 tönendem Schall.
 in des Welt-Athem's

Sweet and mild,
 Breathes his spirit,
 Reconciled—
 See, ye friends!
 Feel and hear ye not?
 To me only
 Do they render
 All their songs in
 Accents tender;
 Sorrow-burden'd,
 Rapture-guerdon'd;
 Softly moaning,
 All-atoning,
 In me pouring,
 Echoing round me,
 Love imploring,—
 Upward soaring,
 Louder sounding,
 Me surrounding,—
 Sound that through the
 World rejoices,
 Waves of wondrous
 Yearning voices;
 Tones that swell and
 Sink and darken—
 Shall I breathe them?
 Shall I hearken?
 Shall I quaff them,
 Dive within them,
 Leaving life and
 Yearning in them?
 In the billowing surge,
 In the echoing dirge
 Of the wildering world-breath
 Joyously merge,
 And in expiring's

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Carneval

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Sylphides, Scheherazade

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wehendem All—
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As in a dream,
Find Joy Supreme!

(Isolde sinks as if transfigured, in Brängane's arms, softly upon Tristan's body. Deep emotion and sorrow among those standing around. King Mark invokes a blessing upon the dead. The curtain falls slowly.)

The first performance of the Prelude and Love-Death (orchestral) in Boston was at Theodore Thomas's concert of December 6, 1871.

* * *

Isolde's Love-Death has been sung at Symphony Concerts in Boston by Mme. Lehmann, March 10, 1888; Mme. Materna, January 6, 1894; Mme. Ternina, December 8, 1900.

Mme. Lehmann sang it at a "Popular" concert of the orchestra, May 29, 1886.

Mrs. Hissem de Moss sang it at a Pension Fund Concert, April 1, 1906.

ADDENDUM:

Mr. Nijinski's arrangement of Strauss's "Till Eulenspiegel" as a ballet, to which reference was made in the Programme Book of October 13-14, 1916 (page 14), was produced at the Manhattan Opera House, New York, Mr. Nijinski as Till, October 23, 1916, with marked success.

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Gigue	-	-	Vivaldi-Bach	Rignadon	Cyril Scott
Rondo, from Sonata, Op. 23	-	-	Weber	Sonetto, 123 del Petrarca	- Liszt
Novelette, Op. 21, No. 8	-	-	Schumann	Le Vent	- Alkan
Preludes, Op. 28, Nos. 18, 11, 13	-	-	Chopin	Auf den Bergen	- Grieg
Polonaise, Op. 53	-	-	Chopin		

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PROGRAMME

I.

- | | | | | | | |
|----|-------------------------------|---|---|---|---|-----------|
| a. | With Verdure Clad | - | - | - | - | Haydn |
| b. | Jauchzet Gott in Allen Landen | - | - | - | - | Bach |
| c. | Rose Softly Blooming | - | - | - | - | Spohr |
| d. | Der Kuss | - | - | - | - | Beethoven |

II.

- | | | | | | | |
|----|---------------------|---|---|---|---|----------|
| a. | Die Post | } | - | - | - | Schubert |
| b. | Des Madchens Klage | | | | | |
| c. | Kanzonetta | - | - | - | - | Loewe |
| d. | Vorschneller Schwur | - | - | - | - | Brahms |
| e. | Wiegenlied | - | - | - | - | Reger |
| f. | Winterliebe | - | - | - | - | Strauss |

III.

- | | | | | | | |
|----|--------------------------|---|---|---|---|--------------|
| a. | Gyde ti sviosduchka | - | - | - | - | Moussorgsky |
| b. | Die Antwort | } | - | - | - | Rachmaninoff |
| c. | Soldaten braut | | | | | |
| d. | Green | } | - | - | - | Debussy |
| e. | Fantoche | | | | | |
| f. | Chant de Nourisse | - | - | - | - | Paladilhe |
| g. | La fille du roi de Chine | - | - | - | - | Hüe |

IV.

- | | | | | | | |
|----|---------------------------|---|---|---|---|--------------|
| a. | You are the Evening Cloud | - | - | - | - | Horsman |
| b. | The Young Witch | - | - | - | - | Hoff |
| c. | Miller's Daughter | - | - | - | - | Buzzi-Peccia |
| d. | Disappointment | - | - | - | - | Harris |
| e. | Light | - | - | - | - | Carpenter |

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FRANCE-BELGIUM: Le Soleil de l'enfant Jesus Arranged by Carl Engel
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FRANCE: *Voici Noel . . . Arranged by Weckerlin

RUSSIA: With a Doll . . . M. Moussorgsky

GERMANY: Sandmännchen . . . Arranged by Brahms

*Freund Husch . . . Hans Hermann

*Musette (Burgess Johnson) . . . Bach

*Minuet (W. Graham Robertson) . . . Mozart
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SCOTLAND: The Cow (Robert Louis Stevenson) . . . Graham Peel

AMERICA: Old Negro Songs and Legends (Primitive and Undeveloped)

PART II.

RECITATIONS:

The Little Gray Lamb (By request) . . . Archibald Sullivan

When Malindy Sings (By request) . . . Paul Lawrence Dunbar

OLD NEGRO SPIRITUALS:

I'se a Seekin' fo' a City }
*I Want to be Ready } . . . Harmonized by H. T. Burleigh

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*A SPRINGTIME DANCE (Walter Prichard Eaton) } Ossip Gabrilowitsch
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JORDAN HALL Saturday Afternoon, November 4, 1916, at three

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PROGRAMME

I. Sonata in A major (For piano and violin), Allegretto ben Moderato, Allegro, Ben Moderato
Largamente, Allegretto Poco Mosso, CESAR FRANCK. II. a. Prelude and Adagio (From Suite
in E minor); b. Fugue in G minor, BACH. III. Swedish Folk Dances, MAX BRUCH. IV.
a. Prelude in B major, ALBERT SPALDING. b. Moto Perpetuo, CECIL BUPLEIGH. c. Caprice No.
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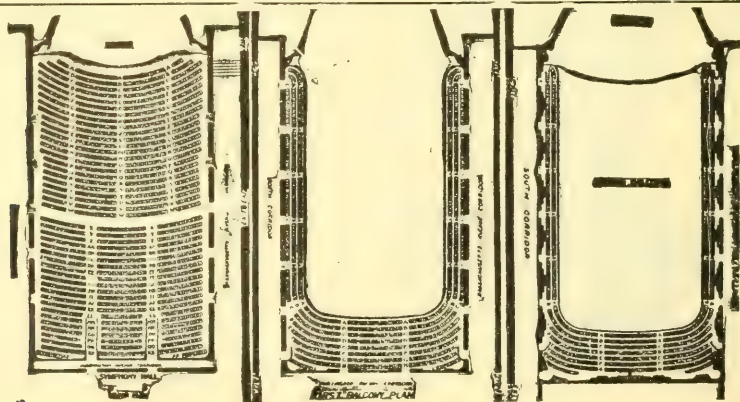
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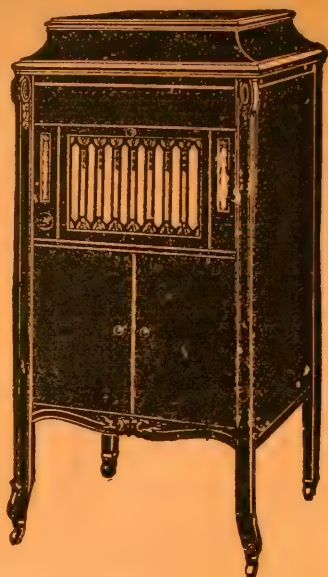
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Lenom, C.
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Mimart, P.
Vannini, A.

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SATURDAY EVENING, NOVEMBER 11, at 8.00 o'clock

Brahms Symphony No. 1, in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
- II. Andante sostenuto.
- III. Un poco allegretto e grazioso.
- IV. Adagio; Allegro non troppo, ma con brio.

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- II. The Story of The Kalandar-Prince.
- III. The Young Prince and The Young Princess.
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SYMPHONY IN C MINOR, No. 1, Op. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he

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was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

We know that Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the

* Albert Hermann Dietrich was born August 28, 1820, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königl. Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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Allegro as it now stands. She added that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

* Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonics of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilletés d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in



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answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung* who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauche-
negger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellschaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important

* When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Voel. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

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symphonic works." Before this concert certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

On May 18, 1876, Cambridge University offered Brahms an honorary degree. The others then named were Joachim, Sir John Goss, and Arthur Sullivan. (Joachim did not receive his degree until the next year.) If Brahms had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic Concert, April 16 of the same year, and the conductor was W. G. Cusins. The first performance in Berlin was on November 11, 1877, by the orchestra of the Music School, led by Joachim.

*
* *

There was hot discussion of this symphony. Many pronounced it



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in the first years labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Sym-

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phony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos: Handel, Fugue in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldly elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing

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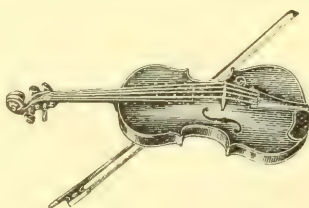
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of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival." The first performance in New York was on December 15, 1877.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, *Un poco sostenuto*, C minor, 6-8, which leads without a pause into the first movement proper, *Allegro*, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, *poco sostenuto*, brings the end.

The second movement, *Andante sostenuto*, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, *Un poco allegretto e grazioso*, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an *adagio*, C minor, 4-4, in which there are



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hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

“With the thirtieth measure the tempo changes to *più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time). The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing.”

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra *fortissimo* (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound “the true parallel” to this symphony.

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Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This

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closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

* * *

There are interesting references to this symphony in "Johannes Brahms: The Herzogenberg * Correspondence," edited by Max Kalbeck and translated by Hannah Bryant (N.Y. 1909). When Brahms visited Leipsic to conduct it, he stopped at the Herzogenbergs. At the concert he conducted also his variations on a theme of Haydn and accompanied his songs "Mainacht," "Wie bist du, meine Königen," two "Heimweh" songs, and a pair of romances from "Magelone" sung by Georg Henschel. Dorffel wrote in the *Leipziger Nachrichten* that the effect of the symphony on the audience was "the most intense that has been produced by any new symphony within our remembrance." Yet a member of the Gewandhaus committee protested volubly against the proposed repetition of the symphony at an early date. Elisabet von Herzogenberg wrote to Brahms (January 23, 1877) about this. "It is

* Heinrich Picot de Peccaduc, Freiherr von Herzogenberg (Graz, June 10, 1843; Wiesbaden, October 9, 1900), who dabbled in all the arts, studied music at the Vienna Conservatory. He there became acquainted with Brahms, whom he idolized. In 1872 he settled in Leipsic, where he was interested with others in the Bach Verein, and in 1875 he conducted it. That year he was called to Berlin, made professor, and successor of Kiel as the Director in Composition at the Royal High School for Music. He wrote two symphonies; a Requiem, a Mass, and other music for the church; oratorios, cantatas, and much chamber music. Even an admirer said of his compositions: "His ruthless suppression of the natural instincts he had learned to mistrust made him almost a slave to form and technic."

In 1868 he married Elisabet von Stockhausen (Paris, April 13, 1847; San Remo, January 7, 1892). She was a pianoforte pupil of the organist Dirzka, and later of Julius Epstein, for her father lived in Vienna as Ambassador. She is described as having beauty and charm, a woman of fine musical taste and marked talent.



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really quite too tragic! But that is always the way when you count too much on anything, as we did. *Es wäre zu schön gewesen, es hat nicht sollen sein.* — is probably thinking the same. They say, by the way, that he could not face the terrific strain of deciding whether the finale led to heaven or hell. . . . Please have the symphony printed soon; for we are all symphony-sick, and weary of straining to grasp the beloved, elusive melodies."

At Breslau Brahms discovered that it was a great help if some one else took his first rehearsal. "That clever young Buths* did it there admirably. I had only to take it up where he left it, and it went splendidly. The introduction to the last movement was quite different from the Leipsic performance—that is, just as I like it."

Note the enthusiasm of Heinrich von Herzogenberg over the symphony: "It seems to us an event of world magnitude, the absence of which is now unthinkable, enriching and ennobling our existence as only the greatest things can. As a musician who has met with affectation and superficiality at every turn in his not inconsiderable experience, I count myself (and all earnest seekers) happy in this pillar you have erected—though with no thought of us—in our path. What matters the morass on our left, the sandy waste on our right? It can only be a matter of indifference to you which road we strike. But if you will observe the Lilliputian migration (take a microscope, please!) you will perhaps find some satisfaction in the way the little folk have picked themselves up again, leaving here and there a boot in the mud in their anxiety to keep up, or shaking the dust from their garments (with quite a pretty color effect), one and all determined to stick to the right path."

Brahms wrote from Vienna, December 15, 1878, that Consul Limburger had invited him to conduct the first symphony at the Gewandhaus, Leipsic, on New Year's Day. "I am not inclined to do it. What

* Julius Buths, pianist and conductor, was born at Wiesbaden, May 7, 1851. He studied with his father, Karl, an oboe player, and with Freudenberg; from 1860 to 1870 at the Cologne Conservatory with Hiller and Gernsheim. In 1871 he won the Meyerbeer prize, took some lessons of Kiel, then studied in Italy and at Paris. From 1875 to 1879 he taught and conducted at Breslau; 1879 to 1890 at Elberfeld. In 1890 he went to Düsseldorf as City Music-director. This position he lost in 1908. In 1902 he was director of the Conservatory then founded. He was made a professor in 1895. Among his compositions are a pianoforte concerto, pianoforte quintet, and a string quartet. He has translated oratorios by Elgar into English.



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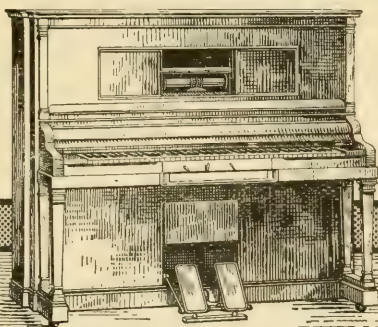
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is your conductor there for, after all! There is some sense in conducting one's works before they are printed, but only then."

Elisabet wrote a long letter from Leipsic on March 15, 1882. Hans von Bülow the day before had given a Brahms concert with the Meiningen orchestra, after which, as he wrote, he wished to put the keys of the conquered city at the feet of Brahms. Elisabet wrote: "I have never heard your things done like that before." Bülow conducted the C minor Symphony, the Haydn Variations, and played the concerto in D minor. "The only time we have a glimpse of their real effect is when you conduct a first performance; any subsequent performances are listless, mechanical readings. But even when you are there, what can you get out of such short rehearsals? This time there was beauty of sound to satisfy the senses, while every feature was brought out with one effect. Above all there was a glow of genuine enthusiasm over the whole, sufficiently infectious to cause even a Gewandhaus audience to relax. Do you know they quite lost their heads at the end of the C minor? The din was so great that we had to ask ourselves if that were really the Gewandhaus with the same people sitting there. The fact is, that there was *not* the usual preponderance of prim, tiresome femininity, barely out of its teens; but fresh, young, listening faces and older ones who cannot get into the Gewandhaus ordinarily were there, all under a spell that deepened with every number, all attention from head to foot, smiling happily at this or that point—in a word, so charming and sympathetic that one felt like kissing some of them. As the Allegretto in A-flat received comparatively little applause, Bülow promptly repeated it. Then came the deluge! . . . We made a heathenish noise, my brother shouting *encore* at the finish like one possessed, though whether he wanted the whole symphony or only the last movement repeated he refuses to say. We were just like children, and all felt we had come into our own at last. Bülow has never impressed me as he did last night. . . . His genuine, unreserved devotion to your music was so evident, and, alas! so unusual a thing here, that we felt as if we were among friends again after living with strangers. For you know (though I can't resist repeating it) that your music is as indispensable to our existence as

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air, light, and heat. . . . Yesterday when the horn first rang out in the last movement, it seemed as if you were sending us a glorious greeting from afar. You, poor thing, can never be a mere listener to music. You are really to be pitied." Brahms did not then go to Leipsic, for Bülow had not notified him of a change in date. It is a curious fact that in the voluminous correspondence of Bülow, published by his wife, Marie,—there are seven thick volumes,—there is no allusion to his concerts at Leipsic in March, 1882.

Elisabet in her letter said that the staccato passage that "comes before the lovely B-flat minor in the coda of the first movement was amazingly effective, sharp and clear-cut as we never heard it. . . . The energetic passages were indeed wonderfully worked out all through, if I except the fabulous roaring-lion basses after the *strigendo* in the introduction of the last movement. You forced them out so magnificently, while he did not exert half enough pressure. The *strigendo* itself was superb. I longed for our own oboist in the Adagio, for his sustained G-sharp is quite another thing, and he plays more artistically altogether. But the Meiningen clarinetist is great."*

* * *

The symphony has been played in Boston at concerts of the Boston Symphony Orchestra under—

Mr. Henschel: December 10, 1881; December 23, 1882; December 29, 1883.

Mr. Gericke: November 14, 1885; November 26, 1887.

* He was Richard Mühfeld (1856-1907), self taught, and first clarinetist of the Meiningen orchestra from 1876 to his death. He began as a violinist. Brahms wrote for him his Ops. 114, 115, and 120. From 1884 to 1896 Mühfeld played at the Bayreuth festivals.

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Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakoff, says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897. The last performance at these concerts was on March 2, 1912, when Mr. Fiedler conducted.

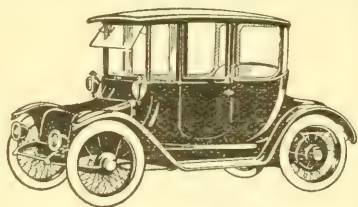
The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faith-

* This date is given in the catalogue of Belaïeff, the late Russian publisher. One or two music lexicons give May 22.

† Shahrîyâr (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sâsân in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."



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lessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade * saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"H. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze † Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a

* Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

† "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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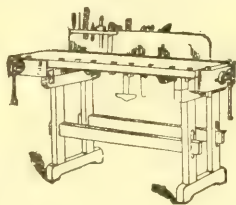
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Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels



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* *

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S * SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we

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some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin).

find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aeronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Franklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments," in which the origin of Sindbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likeliest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—

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the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfourais, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.” Sir Thomas Browne comments on this passage (“Vulgar Errors,” Book II., chapter ii.): “But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore.” Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: “I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them.” See also Rabelais (Book V., chapter xxxvii.); Puttock's “Peter Wilkins”; the “Novus Orbis” of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. “There can be no question as to the existence of the ‘mountain,’ though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded.”

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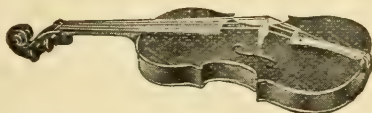
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Anchors and nails and bolts
 Flew screaming out of her, and with clang on clang,
 A noise of fifty stithies, caught at the sides
 Of the Magnetic Mountain; and she lay,
 A broken bundle of firewood, strown piecemeal
 About the waters; and her crew
 Passed shrieking, one by one; and I was left
 To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a

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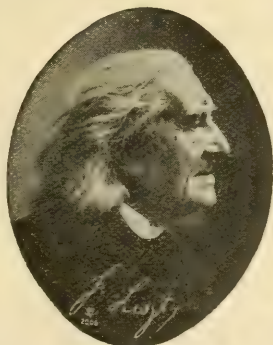
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quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasure and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Scheherazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Korsakoff protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Shubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Mr. Max Hoffmann.

The ballet was performed at the Boston Opera House by Serge de Diaghileff's Ballet Russe on January 31, 1916. The chief dancers were Mme. Revalles, Zobeide; Miss Wasilewska, the odalisque; Mr. Bolm, the negro favorite; Mr. Cecchetti, the chief eunuch; and Messrs. Grigorieff and Jazwinski, the royal brothers. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters.

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TELEPHONES IN ALL SHOPS
DELIVERY BY OUR OWN MOTORS

“YOU CAN RELY ON LEWANDOS”

Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 17, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 18, at 8.00 o'clock

Sibelius Symphony No. 1, in E minor, Op. 39

Rachmaninoff Concerto for Pianoforte, No. 2, in C minor, Op. 18

Debussy Prelude to Stephane Mallarmé's Eclogue,
"The Afternoon of a Faun"

Chabrier Rhapsody, "España"

SOLOIST

OSSIP GABRILOWITSCH

MASON & HAMLIN PIANO

**The length of this programme is one hour
and fifty-five minutes**

STEINERT HALL

SONG RECITAL

BY

ROSALIE WIRTHLIN

CONTRALTO

THURSDAY AFTERNOON, NOVEMBER 16, at three

Reserved seats, \$1.50, \$1.00, 50 cents

TUESDAY AFTERNOON, NOVEMBER 14, at 3

PIANO RECITAL

BY

FRANCES NASH

(First time in Boston)

PROGRAM

Chromatic Fantasy and Fugue																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			</
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STEINWAY PIANO

Reserved seats, \$1.50, \$1.00 and 50c.

SONG RECITAL by

LEILA HOLTERHOFF

The Blind Coloratura Soprano

TUESDAY AFTERNOON, NOVEMBER 21

PROGRAM

1. a. Willst du dein Herz mir schenken	Bach	3. Le Canari	}	Tschaikowsky
b. Das Veilchen	Mozart	Berceuse		
c. O del mio dolce ardor	Gluck	Mon Pays		
d. Tu fai la superbetta	Fesch	La Nuit		Gretchaninow
2. Der Tod	}	4. Shepherd thy demeanour		Brown
An ein Veilchen		Orpheus with his lute		Manney
Des Liebsten Schwur		A little Song of Picardie		Cyril Scott
Geheimnis		Star Trysts		Bauer
Das Madchen		Sunny Beams		Henschel
		That's the world in June		Spross

STEINWAY PIANO USED

MARY WELLS CAPEWELL AT THE PIANO

Reserved seats, 50c. to \$1.50. Tickets for the above recitals are on sale at Steinert Hall, or may be ordered by Phone (Beach 1330), or mail.

SYMPHONY HALL BOSTON
SUNDAY AFTERNOON, NOVEMBER 12, 1916, at 3.30 o'clock



PADEREWSKI

(Direction, C. A. Ellis, Symphony Hall, Boston)

In a Recital of Piano Music

PROGRAMME

1. Chromatic Fantasie and Fugue Bach
 2. Sonata in F minor, "Appassionata," Op. 57, Beethoven
 3. Fantasia in C major, Op. 17 Schumann
 4. a. Ballade in G minor
b. Two Nocturnes, Op. 15,
F major, F-sharp major
c. Three Études, Op. 10,
Nos. 12, 7, and 3
d. Mazurka
e. Valse in A-flat, Op. 34
- Chopin

Tickets, \$1, \$1.50, \$2, \$2.50. On sale at Box Office, Symphony Hall.
Mail orders to L. H. Mudgett, given prompt attention

STEINWAY PIANO USED

JORDAN HALL

WEDNESDAY EVENING, NOVEMBER 29, 1916

At 8.15 O'clock

First Subscription Concert of the



Flonzaley Quartet

Founded by the late Mr. E. J. de Coppet of New York

ADOLFO BETTI, First Violin

UGO ARA, Viola

ALFRED POCHON, Second Violin

IWAN d'ARCHAMBEAU, Violoncello

Subscription tickets, \$4.00, \$3.00, \$2.00 NOW Single tickets, \$1.50, \$1.00 and 75c

On sale on and after Monday, November 20, at Symphony Hall

Mail orders will receive prompt attention

There will be three Subscription Concerts, as usual, the dates being Wednesday evening, November 29, and Thursday evenings, January 25 and March 15, 1917; while in addition to this Series there will be a special concert on Monday evening, January 8, for which subscribers will receive complimentary tickets, while the general public will be admitted at regular box office prices. The Flonzaleys plan to devote the programmes of the Subscription Series, as heretofore, to works of various styles and schools; while modern compositions and works of an entirely unique character will be reserved for the extra concert.

PROGRAMME - Wednesday, November 29

(In Memoriam of Mr. E. J. de Coppet.)

LUDWIG VAN BEETHOVEN - - - Adagio ma non troppo e molto cantabile
(From Quartet in E-flat major, Op. 127)

WOLFGANG AMADEUS MOZART - - - - - Quartet in C major
Allegro Menuetto
Andante cantabile Allegro

FRÉDÉRIC SMETANA - - - - - "Aus meinem Leben" Quartet in E minor
Allegro vivo appassionato Largo sostenuto
Allegro moderato a la Polka Vivace

Management, L. H. MUDGETT

SYMPHONY HALL

Sunday Afternoon, November 19, 1916, at 3.30

CONCERT

IN AID OF THE

PENSION FUND

OF THE

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

PROGRAMME

TSCHAIKOWSKY - Symphony, No. 4, in F minor, Op. 36

- I. Andante sostenuto; moderato con anima in movimento di valse.
 - II. Andantino in modo di canzona.
 - III. Scherzo; Pizzicato ostinato: Allegro.
 - IV. Finale; Allegro con fuoco.
-

WEBER - - - Overture to the Opera, "Oberon"

DELIBES - - - Suite from the Ballet, "Sylvia"

- I. Prélude—Les Chasseresses.
 - II. Intermezzo et valse lente.
 - III. Pizzicati.
 - IV. Cortège de Bacchus.
-

JOHANN STRAUSS - - - Waltz, "Wine, Woman and Song"

NICOLAI - - - Overture to the Opera, "The Merry
Wives of Windsor"

TICKETS, \$1.00, \$1.50, \$2.00. NOW AT BOX OFFICE
Mail orders, with checks or money orders, payable to L. H. Mudgett,
promptly filled

JORDAN HALL, Monday Evening, November 13, 1916, at 8.15

JAMES FRISKIN

PIANIST

(First appearance in Boston)

PROGRAMME

Italian Concerto, BACH. Sonata in A minor, JAMES FRISKIN. Ballade in G minor, Op. 118, No. 3; Intermezzo in B-flat minor, Op. 117, No. 2; Capriccio in C major, Op. 76, No. 8; Intermezzo in E-flat minor, Op. 118, No. 6; Intermezzo in C major, Op. 119, No. 3; Intermezzo in B-flat major, Op. 76, No. 4, BRAHMS. Nocturne in E-flat major, Op. 55, No. 2; Barcarolle in F-sharp major, Op. 60, CHOPIN. Sonata in A-flat major, Op. 110, BEETHOVEN.

Tickets, \$1.50, \$1.00, 75 cents and 50 cents, at Symphony Hall

JORDAN HALL. Wednesday Afternoon, November 15, 1916, at 3

RECITAL BY

BEATRICE HARRISON

The World's Greatest Woman 'Cellist

CLARENCE ADLER, Pianist, Assisting

PROGRAMME

1. Sonata, A major, Op. 69, BEETHOVEN. (Miss Harrison and Mr. Adler.) 2. Prelude—Three Chorales, J. S. BACH. Finale, J. S. BACH. Sarabande, HANDEL. Minuetto, HAYDN-PIATTI. Amarilli, GIULIO CACCINI. To Daisies, ROGER QUILTER. Oriental Love Song, RIMSKI-KORSAKOW. Zum Schluss, SCHUMANN. Song, MACDOWELL. (Miss Harrison.) 3. Sonata, Op. 10, RACHMANINOW. (Miss Harrison and Mr. Adler.)

Tickets, \$1.50, \$1.00, 75 cents and 50 cents, at Symphony Hall

JORDAN HALL. Wednesday Evening, November 15, 1916, at 8.15

JOSEPH MALKIN

VIOLONCELLIST

PROGRAMME

I. Sonata (1670-1742): Grave—Courante, Adagio—Vivace, H. ECCLES-SALMON. II. (a). Nocturne, Op. 27, No. 2, CHOPIN. (b). Allegro Appassionato, Op. 43, SAINT-SAËNS. III. Variations sur un thème rococo, TSCHAIKOWSKY. IV. (a). Kol Nidrei, BRUCH. (b). Romance sans paroles, MALKIN. (c). Fileuse, MALKIN.

Assisted by MANFRED MALKIN, Pianist

Director of the Malkin School of Music, New York

Tickets, \$1.50, \$1.00, 75 cents and 50 cents, at Symphony Hall

SCHOMACKER PIANO USED

JORDAN HALL. Saturday Afternoon, November 18, 1916, at 3

Mme. Germaine Schnitzer

Piano Recital of the Romanticists

PROGRAMME

I. (a). Praeludium and Fuga E-minor, Op. 35, MENDELSSOHN. (b). Fantasie, Op. 28: Con moto agitato, Allegro con moto, Presto, MENDELSSOHN. II. (a). Scherzo No. 1, Op. 20, CHOPIN. (b). Berceuse, Op. 57, CHOPIN. (c). Étude, Op. 25, No. 11 (Winter Wind), CHOPIN. (d). Hark, hark, the lark, SCHUBERT-LISZT. (e). The Erlking, SCHUBERT-LISZT. III. (a). Des Abends, SCHUMANN. (b). Reminiscences de Don Juan, LISZT.

Tickets, \$1.50, \$1.00, 75 cents and 50 cents, at Symphony Hall

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TRAVEL TALKS

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TROUBLE"

SYMPHONY HALL

THIS FRIDAY EVENING NOV. 10-11
SATURDAY MATINEE

DAYS IN SPAIN

—VISITING—

SAN SEBASTION, BURGOS, AVILA, MADRID, SEGOVIA, TOLEDO,
CORDOVA, SEVILLE, AND THE WORLD RENOWNED ALHAMBRA

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SUNDAY AFTERNOON, NOVEMBER 26, 1916, at 3:30

FRITZ KREISLER

Direction C. A. ELLIS

ASSISTED BY

CARL FRIEDBERG

The Distinguished Pianist

Mr. Kreisler and Mr. Friedberg will play the Kreutzer Sonata of Beethoven

CARL LAMSON, Accompanist

Tickets, \$2, \$1.50, \$1, and 50 cents. Now on sale at Box Office,
Symphony Hall. Mail orders given prompt attention

STEINWAY PIANO USED

An Engagement for Your Date-book

TUESDAY EVE., NOV. 28, 8.15

Mr. GEORGE COPELAND, Pianist
Mr. ALBERT STOESSEL, Violinist
Mr. ARTHUR HADLEY, Violoncellist
are the members of a trio formed to present
novel and unfamiliar music. Their first concert
will be given the evening of Tuesday,
November 28, in Jordan Hall.

Tickets now at Jordan Hall
\$2.00 \$1.50 \$1.00 50c.
a n d o f f i c e o f

Management W. R. MACDONALD, 162 Boylston Street, Boston

JORDAN HALL, Monday Afternoon, November 13, at 3

LESTER DONAHUE

PIANIST

.. PROGRAMME ..

I. Passacaglia, BACH-d'ALBERT. II. Ballade, D minor, BRAHMS. Ballade, D major, BRAHMS.
Toccata, SCHUMANN. Berceuse, CHOPIN. Tarantelle, CHOPIN. III. Sonata Tragica,
MacDOWELL. IV. Two pieces for Piano (MSS.), 1. Little Nigger, 2. Little Indian, JOHN A.
CARPENTER. Wedding March, MENDELSSOHN-LISZT.

Tickets, \$1.50, \$1.00, 75c., and 50c., at Symphony Hall

JORDAN HALL, TUESDAY EVENING, DEC. 5, at 8:15

CONCERT BY

The Witek-Malkin Trio

VITA WITEK, Piano. ANTON WITEK, Violin. JOSEPH MALKIN, Violoncello

PROGRAMME

TRIO, in A minor, Op. 50, "A la Memoire d'un grand Artiste"	Tschaikowsky
SONATA, in E minor, Op. 122, for Piano and Violin	Max Reger
TRIO, in B-flat major, Op. 99	Schubert

Tickets, \$1.50, \$1.00, 75c., and 50c. :: SYMPHONY HALL

JORDAN HALL, TUESDAY EVENING, NOV. 14, at 8.15

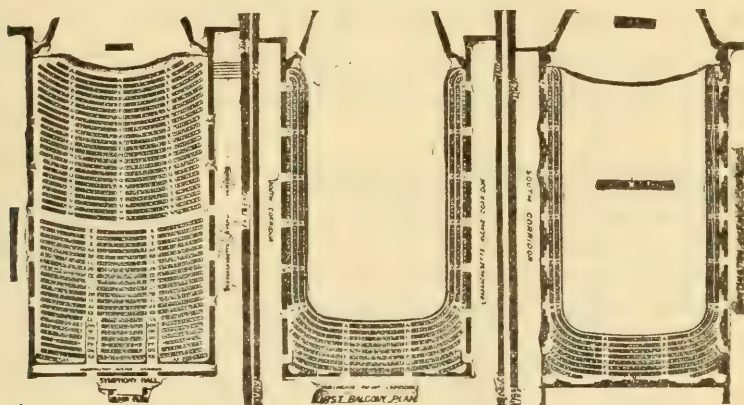
AURELIO GIORNI

PIANIST

PROGRAM

1. BACH - - - - - Fantasia and Fugue in A Minor for the Clavicorn
2. SCHUMANN - - - - - Etudes Symphoniques, Op. 13
3. CHOPIN - - - (a) Nocturne, A-flat, Op. 32, No. 2 (b) Ballade, F major, Op. 38
(c) Scherzo, C-sharp minor, Op. 39
4. (a) MacDOWELL - - - - - Prelude, E minor (from suite, Op. 10)
(b) SCAMBATI - - - - - Toccata, Op. 18, No. 4
(c) SCAMBATI - - - Boite a musique Badinage, Op. posthumous (dedicated to Mr. Giorni)
(d) GIORNI - - - Fughetta giocosa in E-flat (composed in 1916. First performance)
(e) SCHUBERT - TAUSIG - - - Marche Militaire

Tickets \$2.00, \$1.50, \$1.00, 50c. at Jordan Hall, and the office of
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MR. W. R. MACDONALD ANNOUNCES A SONG RECITAL

By

OLIVE RUSSELL

SOPRANO

Accompanist, WALTER DAWLEY

THURSDAY EVENING, NOVEMBER 16, 1916, at 8.15
IN STEINERT HALL

Tickets at Steinert Hall, \$1.50, \$1.00, 50c.

Steinway Piano

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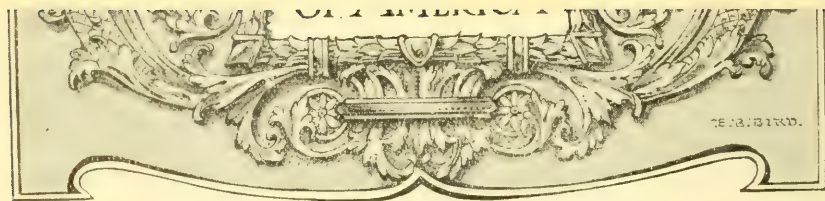
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Fifth Programme

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Sibelius Symphony No. 1, in E minor, Op. 39
I. Andante ma non troppo; Allegro energico.
II. Andante, ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una fantasia): Andante; Allegro molto.

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Symphony in E Minor, No. 1, Op. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912; a third on January 22, 1915 (Dr. Muck).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A

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crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano *ma marcato*, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, *pianissimo*, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a *diminuendo* leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. *Andante, ma non troppo lento*, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, *un poco meno andante*, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, *molto tranquillo*. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the

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first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but, it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

* * *

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Symphony No. 1, E minor, Op. 39, January 5, 1907 (Dr. Muck); November 16, 1912 (Dr. Muck); January 22, 1915 (Dr. Muck).

Symphony No. 2, D major, Op. 43, March 12, 1904 (Mr. Gericke); January 1, 1910 (Mr. Fiedler); January 7, 1911 (Mr. Fiedler); March 10, 1916.

Symphony No. 4, A minor, Op. 63, October 25, 1913 (Dr. Muck); November 14, 1914 (Dr. Muck).

Concerto in D minor for violin and orchestra, Op. 47, April 26, 1907 (Maud Powell, violinist; Dr. Muck, conductor); March 9, 1912 (Maud Powell, violinist; Mr. Fiedler, conductor).

"A Saga," tone poem, Op. 9, March 5, 1910 (Mr. Fiedler).

"A Song of Spring," Op. 16, November 21, 1908 (Mr. Fiedler).

"Finlandia," symphonic poem, Op. 26, No. 7, November 21, 1908 (Mr. Fiedler); October 22, 1910 (Mr. Fiedler); October 24, 1914 (Dr. Muck).

Élegie and Musette from suite "King Christian II," Op. 27, April 2, 1910 (Mr. Fiedler); entire suite, April 7, 1916 (Dr. Muck).

Valse Triste, Op. 44, from the music to Järnefelt's "Kuolema," April 2, 1910 (Mr. Fiedler).

"The Swan of Tuonela," legend, March 4, 1911 (Mr. Fiedler); October 24, 1914 (Dr. Muck).

"Karelia," overture, Op. 10, November 18, 1911 (Mr. Fiedler); October 24, 1914 (Dr. Muck).



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Mr. OSSIP GABRILOWITSCH was born, the son of a lawyer, at Petrograd, on January 26, 1878. When he was six years old, he received his first piano lessons from his brother. Rubinstein advised the parents to allow their son to be a professional pianist. Ossip then studied under Tolstoff at the Petrograd Conservatory. When he was sixteen, he had taken many prizes, among them the Rubinstein prize. In Petrograd he was constantly under the supervision of Rubinstein himself. In 1894 Mr. Gabrilowitsch went to Vienna, where he studied the pianoforte with Leschetitzky and composition with Nawratil. In 1898 he began his career as a virtuoso. His first appearance in America was at New York, November 12, 1900. His first appearance in Boston was at a Kneisel Concert, November 19, 1900 (Arensky's Trio in D minor and Brahms's Quintet in F minor, Op. 31). He played Tschaikowsky's Concerto in B-flat minor and Liszt's Hungarian Fantasia at a charity concert in Symphony Hall, December 16, 1900, and he gave recitals in Boston, January 2,* March 9, March 22, 1901. He played at a Kneisel Concert in Boston, November 17, 1902 (Schubert's Trio in B-flat major), and gave recitals, April 18 and 22, 1903. He visited Boston again in the season of 1906-07: Kneisel Quartet Concert, November 6 (Beethoven's Pianoforte Trio in E-flat major, Op. 70, No. 2); Boston Symphony Quartet, February 25, 1907 (Fauré's sonata for pianoforte and violin, A major, with Mr. Willy Hess; Schumann's Pianoforte Trio in F major, Op. 80, with Messrs. W. Hess and Warnke); recitals, November 17, 1906, January 7, February 20, 1907.

His first appearance with the Boston Symphony Orchestra in Boston was on February 16, 1907 (Brahms's Pianoforte Concerto, B-flat major, No. 2, Op. 83). He was engaged to play with the orchestra in January, 1903, but was prevented from fulfilling the engagement. On November 28, 1908, he played here with the Boston Symphony Orchestra (Tschaikowsky's Concerto, No. 1, B-flat minor). He played at a Kneisel Quartet Concert, January 5, 1909 (Schubert's Pianoforte Trio in B-flat major), and gave recitals on January 6 and February 3 of that year. He married Miss Clara Clemens, and was busy for several years in Europe as pianist and orchestral conductor.

Returning to the United States in 1914 he played in Boston at a Kneisel Quartet Concert, December 1 (Mason's Pianoforte Quartet in

* The date January 3 in the Programme Book of February 16, 1907, is incorrect.

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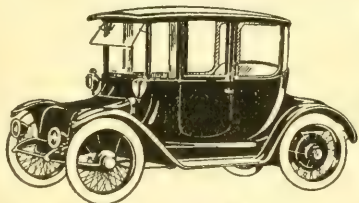
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A major, Op. 7,—first time here,—and Brahms's Pianoforte Quartet in G minor, Op. 25). On December 12 he gave a concert with Mrs. Gabrilowitsch; on February 6, 1915, he gave a recital (sonatas by Beethoven, Chopin, Schubert, Glazounoff), and on March 28 he gave a concert with Mme. Matzenauer in Symphony Hall. On April 24, 1915, he played at a concert of the Boston Symphony Orchestra, Mozart's Concerto, in D minor (K. 466) and Weber's Concert Piece, Op. 79. On May 15, 1915, he gave a concert with Mr. Harold Bauer of music for two pianofortes. He gave a recital of music for clavecin and other predecessors of the pianoforte on October 23, 1915, the first of six historical recitals. The others were: November 5, Beethoven; November 28, Schubert, Weber, Schumann; December 18, Chopin; February 26, 1916, Brahms, Liszt; March 17, modern composers of all nations. On October 30 he played at a concert of the Boston Symphony Orchestra Chopin's Concerto in E minor. At a Kneisel Quartet Concert, January 4, 1916, Strauss's Pianoforte Quartet. He played with Mr. Bauer, March 26, 1916, music for two pianofortes. Recital on October 28, 1916.

He has played these compositions of his own in Boston: Gavotte, D minor (January 2, 1901); Caprice-Burlesque (March 9, 1901); Petite Sérénade (March 22, 1901); Caprice-Burlesque—by request—(April 22, 1903); Thème varié, Op. 4 (November 1, 1906); Melody, E minor, Op. 8 (January 6, 1909).



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This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the composer was the pianist. Mr. Siloti played the concerto in Petrograd in April, 1902. The first performance in New York was at a concert of the Russian Symphony Society, November 18, 1905, when Mr. Raoul Pugno was the pianist. The concerto was played again at a concert of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States. Mr. Ossip Gabrilowitsch played the concerto with the Boston Symphony Orchestra in New York, December 3, 1908, and in Brooklyn, December 4, 1908. Mr. Rachmaninoff played it with the Boston Symphony Orchestra at Philadelphia, November 8, 1909, Baltimore, November 10, 1909, New York, November 13, 1909, Hartford, Conn., November 15, 1909.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 17, 1909; Mr. Rachmaninoff pianist, Mr. Fiedler conductor. At the same concert Mr. Rachmaninoff conducted his symphonic poem "The Island of the Dead" (after Böcklin), which was then played for the first time in Boston.

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This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaïeff.* Published in 1902, it is dedicated to N. Dahl.

I. Moderato, C minor, 2-2. Introductory chords for the pianoforte lead to the exposition of the first theme, which is given to the strings while the pianoforte has an arpeggio figure in accompaniment. There is a short orchestral interlude, and the second theme, E-flat major, is announced by the pianoforte. The presentation of this subject ends with a coda in which there is passage-work for the pianoforte while there is a suggestion of the first theme in the brass choir. The section of development begins with a working-out of the first motive, at first in the orchestra. In the recapitulation, Maestoso, alla marcia, the chief theme is given to the strings, while there are chords for the brass and a counter-theme for the solo instrument. The horns take the second theme in augmentation, Moderato, A-flat major. The material for the Coda, meno mosso, is taken from the chief theme, and the pianoforte has passage-work.

II. Adagio sostenuto, E major, 4-4. There is a short introduction

*Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in Pétrograd, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrcfan Petrowitch Belaïeff, born at Pétrograd, February 22, 1836, died there January 10, 1904. He founded his publishing house in 1885; in the same year the Russian Symphony Concerts, and in 1891 the Russian Chamber Music Evenings. The capital of his firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

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with sustained harmonies for strings. These harmonies are soon reinforced by wind instruments. The pianoforte enters with a figure over which the flute and then the clarinet announces the theme on which the movement is built. The opening phrase for the clarinet has much significance in this respect. The pianoforte now has the theme, and the accompaniment of a broken chord figure is given to violins (*pizz.*) and clarinets. The pace is quickened for the working-out of the subject and for episodic material. There is a cadenza for the pianoforte, after which there is a repetition in part of the opening section. The Coda contains a new musical thought for the pianoforte: a progression of chords in the upper part is accompanied by a broken chord figure in the left, and wood-wind instruments play against this in triplets.

III. Allegro scherzando, C minor, 4-4. There are introductory measures, and the first motive is for the pianoforte. This motive is developed. The second motive is for oboe and violoncellos, and is taken up later by the pianoforte and leads to figuration in triplets, *meno mosso*, for the same instrument. Then comes a section Allegro scherzando, *moto primo*, in which the chief theme is further developed. There is a fugato: the first violins are answered by pianoforte and lower strings. In the recapitulation section there is a suggestion of the chief theme, but the second motive is in the orchestra, this time for violins and flute, and it is taken up later, as it was before, by the solo instrument. The triplet figuration returns. Allegro scherzando: the chief theme is treated in imitation by the orchestra. There is an increase in speed with a crescendo, and, when the climax is reached, there is a cadenza for the pianoforte. The second theme is announced by the full orchestra *maestoso*, with chords for the solo instrument. There is a brilliant Coda.



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 3. Soli for Violin (arranged and transcribed by Carl Friedberg)
 - (a) Pan and Syrinx - - - - - Montclair
Andante cantabile
 - (b) Gavotte D minor - - - - - Old French
 - (c) Adagio in E-flat major - - - - - Mozart
 - (d) Rondo in D major - - - - - SchubertMr. KREISLER
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(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has also been performed in Boston at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906, January 16, 1909, November 4, 1911, April 23, 1915. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. The Prelude was played at a Boston Opera House concert on January 5, 1913, André Caplet conductor, and on February 9, 1913, Felix Weingartner conductor.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour

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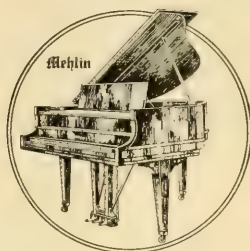
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grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, *très modéré*, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say;

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."



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a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"L'APRÈS-MIDI D'UN FAUNE."

BY STÉPHANE MALLARMÉ.

LE FAUNE.

Ces nymphes, je les veux perpétuer.

Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.

Aimai-je un rêve?
Mon doute, amas de nuit ancienne, s'achève
En maint rameau subtil, qui, demeuré les vrais
Bois mêmes, prouve, hélas! que bien seul je m'offrais
Pour triomphe la faute idéale de roses.

Réfléchissons . . .

ou si les femmes dont du gloses
Figurent un souhait de tes sens fabuleux!
Faune, l'illusion s'échappe des yeux bleus
Et froids, comme une source en pleurs, de la plus chaste:
Mais, l'autre tout soupirs, dis-tu qu'elle contraste
Comme brise du jour chaude dans ta toison!
Que non! par l'immobile et lasse pâmoison
Suffoquant de chaleurs le matin frais s'il lutte,
Ne murmure point d'eau que ne verse ma flûte
Au bosquet arrosé d'accords; et le seul vent
Hors des deux tuyaux prompt à s'exhaler avant
Qu'il disperse le son dans une pluie aride,
C'est, à l'horizon pas remué d'une ride,
Le visible et serein souffle artificiel
De l'inspiration, qui regagne le ciel.



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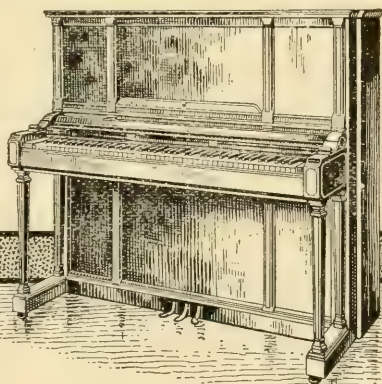
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 Tacite sous les fleurs d'étincelles, CONTEZ
*"Que je coupais ici les creux roseaux domplés
 Par le talent; quand, sur l'or glauque de lointaines
 Verdures dédiant leur vigne à des fontaines,
 Ondoie une blancheur animale au repos;
 Et qu'au prélude lent où naissent les pipeaux,
 Ce vol de cygnes, non! de naïades se sauve
 Ou plonge."*

Inerte, toute brûle dans l'heure fauve
 Sans marquer par quel art ensemble détaïa
 Trop d'hymen souhaité de qui cherche le la.
 Alors m'éveillerais—je à la ferveur première,
 Droit et seul, sous un flot antique de lumière,
 Lys! et l'un de vous tous pour l'ingénuité.
 Autre que ce doux rien par le lèvres ébruité,
 Le baiser, qui tout bas des perfides assure,
 Mon sein, vierge de preuve, atteste une morsure
 Mystérieuse, due à quelque auguste dent;
 Mais, bast! arcane tel élu pour confident
 Le jonc vaste et jumeau dont sous l'azur on joue:
 Qui, détournant à soi le trouble de la joue,
 Rêve, dans un solo long, que nous amusions
 La beauté d'alentour par des confusions
 Fausses entre elle-même et notre chant crédule;
 Et de faire aussi haut que l'amour se module
 Évanouir du songe ordinaire de dos
 Ou de flanc pur suivis avec mes regards clos,
 Une sonore, vaine et monotone ligne.

Tâche donc, instrument des fuites, ô maligne
 Syrinx, de refleurir aux lacs où tu m'attends!
 Moi, de ma rumeur fier, je vais parler longtemps
 Des déesses; et, par d'idolâtres peintures,
 À leur ombre enlever encore des ceintures:
 Ainsi, quand des raisins j'ai sucé la clarté,
 Pour bannir un regret par ma feinte écarté,
 Rieur, j'élève au ciel d'été la grappe vide
 Et, soufflant dans ses peaux lumineuses, avide
 D'ivresse, jusqu'au soir je regarde au travers.



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*" Mon œil, trouant les joncs, dardait chaque encolure
 Immortelle, qui noie en l'onde sa brûlure
 Avec un cri de rage au ciel de la forêt;
 Et le splendide bain de cheveux disparaît
 Dans les clartés et les frissons, ô pierrieres!
 J'accours; quand, à mes pieds, s'entrejoignent (meurtries
 De la langueur goûtée à ce mal d'être deux)
 Des dormeuses parmi leurs seuls bras hazardoux;
 Je les ravis, sans les désenlacer, et vole
 À ce massif haï par l'ombrage frivole,
 De roses tarissant tout parfum au soleil,
 Où notre ébat au jour consumé soit pareil."*
 Je t'adore, courroux des vierges, ô délice
 Farouche du sacré fardeau nu qui se glisse
 Pour fuir ma lèvre en feu buvant, comme un éclair
 Tressaille! la frayeur secrète de la chair;
 Des pieds de l'inhumaine au cœur de la timide
 Que délaisse à la fois une innocence, humide
 De larmes folles ou de moins tristes vapeurs.

*" Mon crime, c'est d'avoir, gai de vaincre ces peurs
 Traîtresses, divisé la touffe échevelée
 De baisers que les dieux gardaient si bien mêlée;
 Car, à peine j'allais cacher un rire ardent
 Sous les replis heureux d'une seule (gardant
 Par un doigt simple, afin que sa candeur de plume
 Se teignit à l'émoi de sa sœur qui s'allume,
 La petite naïve et ne rougissant pas):
 Que de mes bras, défaits par de vagues trépas,
 Cette proie, à jamais ingrate se délivre
 Sans pitié du sanglot dont j'étais encor ivre."*

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Tant pis! vers le bonheur d'autres m'entraîneront
 Par leur tresse nouée aux cornes de mon front;
 Tu sais, ma passion, que, pourpre et déjà mûre,
 Chaque grenade éclate et d'abeilles murmure;
 Et notre sang, épris de qui le va saisir,
 Coule pour tout l'essaim éternel du désir.
 À l'heure où ce bois d'or et de cendres se teinte
 Une fête s'exalte en la feuillée éteinte:
 Etna! C'est parmi toi visité de Venus
 Sur ta lave posant ses talons ingénus,
 Quand tonne un somme triste où s'épuise la flamme.
 Je tiens la reine!

O sûr châtiment . . .

Non, mais l'âme

De paroles vacantes et ce corps alourdi
 Tard succombent au fier silence de midi:

Sans plus il faut dormir en l'oubli du blasphème,
 Sur le sable altéré gisant et comme j'aime
 Ouvrir ma bouche à l'astre efficace des vins!

Couple, adieu; je vais voir l'ombre que tu devins.

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. I quote from the New York *Sun* of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in the *Figaro* signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a

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profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism.'

"The *Gaulois* also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghileff, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defence a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimicry angered me less than the daily spectacle Rodin gives in the ex-convent to legions of lackadaisical female admirers of self-satisfied

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snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Biron merely to afford a free lodging for the richest sculptor.”

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghileff's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing exercise of censorship by the local authorities. There were other performances that month by the same company.

At the same opera house on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

RHAPSODY FOR ORCHESTRA, "ESPAÑA" . . . EMMANUEL CHABRIER

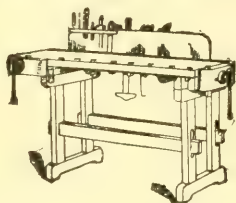
(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the

* Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.



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hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody "*España*" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "*España*" and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux

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concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody has been played in Boston at concerts of the Boston Symphony Orchestra, October 16, 1897, April 27, 1907, November 23, 1907, April 30, 1915; and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

Theodore Thomas conducted it in Chicago as early as 1887.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to

* Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

* * *

A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsody, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendoline" was revived. Mr. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers '*tra los montes*' to end the festival by dancing to the music of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." The chief dancers were Miss Zambelli and Miss Aida Boni.

* * *

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

Almost every town in Spain has its own Jota, but the best known is

* Other derivations are given.

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the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

La Jota en el Aragon
Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (Nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with castanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

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Dicen que las Andaluzas
Las mas talentosas son,
Mas en gracia las esceden
Las muchachas del Aragon!

Los que ensalzan la cachucha
De Cadiz y de Jerez,
Cierto es que bailar no vieron
La Jota una sola vez.

(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carole was a ring-dance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole
The love daunce and the carole . . .
A softe pas they daunce and trede.

This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

Gaston Vuillier, in his "History of Dancing," gives this description: "At the town of Pollenza in Majorca, the people of the inn where I lodged organized a sort of fête, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture and lined along the walls with chairs, was turned into a ball-room. On the appointed evening young men with guitars arrived, and girls dressed in their best and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed a brilliant overture, founded upon the popular airs of Majorca. Then

* Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

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quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars and of castanets, deafeningly and ceaselessly plied by girls who waited their turn to dance. The Majorcan Jota, while lacking the *brio* and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected. Other provinces besides Aragon have their Jotas, Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon. The Valencians have always loved dancing. History informs us that as early as the seventh century the entrance of the archbishops into Tarragona was celebrated by dances. And in 1762, at the laying of the foundation-stone of Lerida Cathedral dancers were brought from Valencia to celebrate the event."

Glinka wrote a "Jota Aragonesa" and "Une Nuit à Madrid," two fantasias for orchestra, after he had sojourned in Spain. Liszt, in his "Spanish Rhapsody" for pianoforte (arranged as a concert piece for pianoforte and orchestra by Mr. Busoni, who played it in Boston at a Symphony Concert, January 27, 1894), used the Jota of Aragon as a theme for variations. There is a delightful orchestral suggestion of the Jota in Massenet's "La Navarraise," in the course of the dialogue between the lovers and the angry father of the youth:—

ANITA. Et c'est à Loyola
Le jour de la Romeria,
Un cher lundi de Pâques
Que nous nous sommes vus pour la première fois!

ARAQUIL. Avec de Navarrais . . .

ANITA. Il jouait à la paume,
Il les avait battus. J'applaudissais, et puis
À la course des Novillos. . . .

ARAQUIL. Je ne la quittais pas des yeux!

ANITA. Le soir . . .

ARAQUIL. Elle et moi, nous dansâmes . . .

ANITA. L'air de cette jota, je l'entendrai toujours.

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The Malagueña, with the Rondeña, is classed with the Fandango. "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths.

The word itself is applied to a popular air characteristic of Malaga, but Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

The origin of the word "Fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement.

The dance is a very old one. It was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango

* "Flamenco," in Spanish, means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaité, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

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of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless."

Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.'

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| c. O del mio dolce ardor Gluck | c. Mon Pays } |
| d. Tu fai la superbetta Fesch | d. La Nuit Gretchaninow |
| 2. a. Der Tod } | 4. a. Shepherd thy demeanour Brown |
| b. An ein Veilchen } | b. Orpheus with his lute Manney |
| c. Des Liebsten Schwur } | c. A little Song of Picardie Cyril Scott |
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| I. | a. Chromatic Fantasie and Fugue in D minor | - | - | - | - | - | - | BACH |
| | b. Sonata, Op. 101, in A major, | - | - | - | - | - | - | BEETHOVEN |
| II. | Sonata, Op. 22, in G minor, | - | - | - | - | - | - | SCHUMANN |
| III. | Nocturne } | - | - | - | - | - | - | CHOPIN |
| | Valse | - | - | - | - | - | - | |
| | Etude | - | - | - | - | - | - | |
| | Barcarolle } | - | - | - | - | - | - | RUBINSTEIN |
| | Etude (staccato) } | - | - | - | - | - | - | |
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| | Rhapsodie No. 12 } | - | - | - | - | - | - | LISZT |

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| Fugue | - | - | - | - | - | - | - | Tartini-Kreisler |
| Symphonie Espagnole | - | - | - | - | - | - | - | Lalo |
| The Deluge | - | - | - | - | - | - | - | Saint-Saëns |
| Grande Etude de Concert | - | - | - | - | - | - | - | Kneisel |
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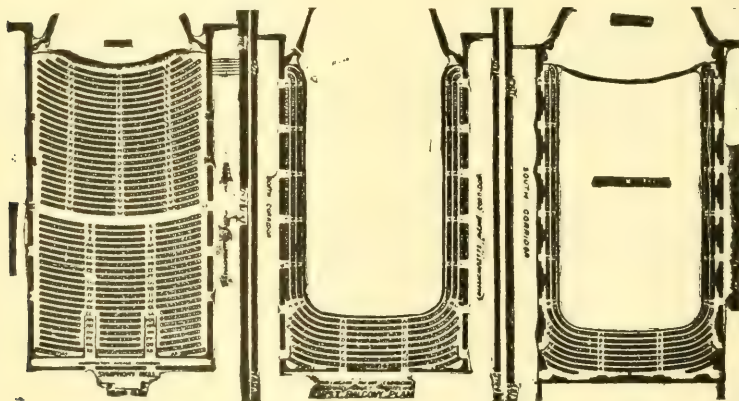
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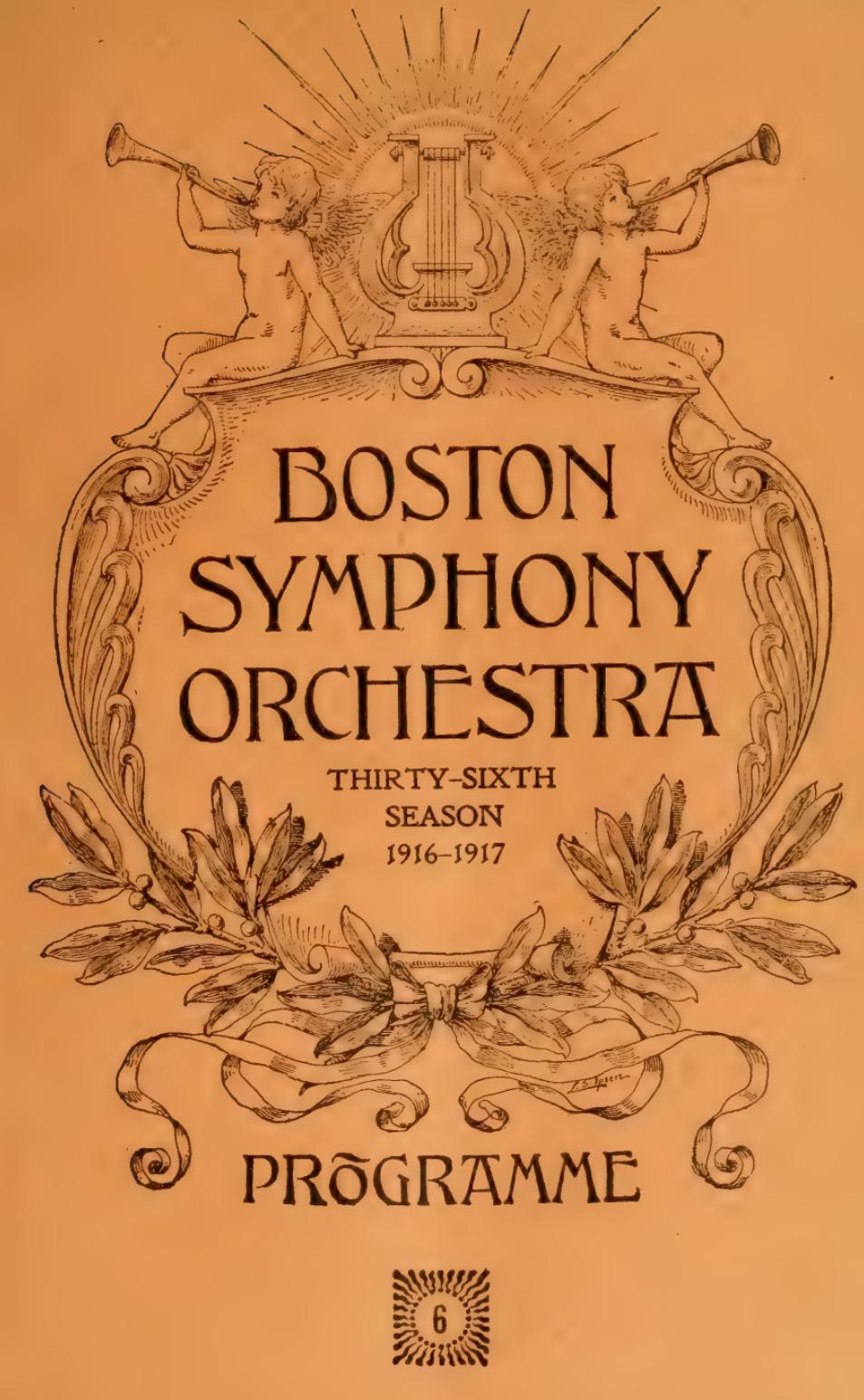
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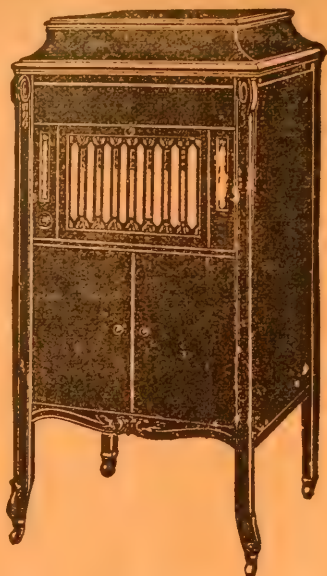


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I. Allegro.
II. Andante cantabile.
III. Menuetto: Trio.
IV. Finale: Vivace.

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SYMPHONY IN C MINOR (B. & H., No. 9) JOSEF HAYDN
 (Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed in 1791. It stands as No. 5 in the catalogue of the London Philharmonic Society, No. 41 in Sieber's catalogue, No. 18 in Le Duc's, No. 12 in that of the Paris Conservatory Library, No. 9 in Breitkopf and Härtel's, No. 8 in Bote and Bock's. It is one of the twelve symphonies written for Salomon's concerts in London.

It was performed for the first time in Boston at a concert of the Harvard Musical Association, November 17, 1870. It has been played at concerts of the Boston Symphony Orchestra in Boston, April 13, 1889, April 8, 1893, December 26, 1896, December 19, 1903.

The score is for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, C minor, 4-4, is concise. An energetic phrase, announced by strings and wind instruments in unison and octaves, is answered by a milder phrase in the strings in harmony. This first theme is briefly developed in imitative fashion. The second theme is in E-flat major. This is developed, and passage-work with a return of the first figure brings the first part of the movement to a close. The free fantasia is comparatively long and elaborate. Haydn used the energetic first phrase so much that he probably did not think

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it worth while to bring it back in the original key at the beginning of the third part. The second theme returns in C major, and the movement closes in that key.

The second movement, *Andante cantabile*, E-flat major, 6-8, is practically a theme with variations, although there are hints at the rondo form in the development.

The third movement, *Menuetto*, C minor, 3-4, is without indication of tempo in the Score. The Trio, C major, is a violoncello solo with accompaniment of strings *pizz.*

The finale is in C major, 2-2, *Vivace*; it is of a more contrapuntal character than is usual in the last movements of Haydn's symphonies, and has less of the peasant-dance jollity.

*
* *

For critical remarks concerning the nuances indicated in the various editions of his symphony, see "*Curiosités Musicales*," by E. M. E. Deldevez (Paris, 1873), pp. 10-13.

*
* *

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland, —an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. But Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterházy, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna

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his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiently for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse * in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentle-

* Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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man, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.



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Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London. February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

*
* *

Beethoven thought highly of Salomon. Hearing of his death he wrote to Ferdinand Ries, expressing his grief: "He was a noble man whom I remember from my childhood." In 1801 he wrote to Hofmeister in Leipsic about his septet. "I sent it to London to Mr. Salomon (so that he might perform it at his concert, and this solely by way of friendship), but added that he must be careful not to let it get into other people's hands, as I intended to have it published in Germany. . . . I think it just as unlikely that Salomon would be so base as to publish the Septet, as that I should have sold it to him." In 1815 he wrote a letter to Birchall in London. It was in English and about his "Wellington's Battle Symphonie." "Mr. B[irchall] said that Mr. Salomon has a good many things to say concerning the Symphonie in G" (?A).

Beethoven once wrote a letter to George IV. of England, reminding him that in 1813 at the desire of several Englishmen residing in Vienna he had sent to him "Wellington's Battle and Victory at Vittoria." "For many years the undersigned entertained the sweet desire that Your Majesty would most graciously let him know that it had been received; but up to now he has not been able to boast of this good

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fortune." Beethoven then said, he had heard from Ries that George IV. had most graciously condescended to hand over the said work to the then music directors, Mr. Salomon and Mr. Smart, in order to have it publicly performed in Drury Lane Theatre. The performance took place.* "The undersigned has felt offended at being obliged to hear about this from an indirect source. Your Majesty therefore will certainly forgive his sensitiveness in this matter, and most graciously allow him to state that he spared neither time nor money to present this work to Your Majesty in the most becoming manner, and by its means to afford you pleasure." Accompanying this letter was a printed score of the work. It is not known whether Beethoven ever received a reply.

In a letter to Ries dated November 22, 1815, Beethoven wrote frankly about his need of money, and wished payment from London for this Battle Symphony and other works. "I have lost 600 florins of my yearly pension; at the time of the bank notes it did not matter; then came the redemption bonds, and thus I lost 600*fl.* After several years' vexation, with entire loss of the annuity—and now we have arrived at the point, that the redemption bonds are worse than ever the bank notes were; I pay 1,000*fl.* house rent, you can form an idea of the misery which the paper money causes. My poor unfortunate brother (Carl) is just dead. He had a bad wife. I may say he had consumption for several years, and in order to make life easier

* It was on February 10, 1815, under the direction of Sir George Smart, whom Thackeray caricatured in "The Ravenswing" as Sir George Thrum, "the author of several operas ('The Camel Driver,' 'Britons Alarmed; or the Siege of Bergen-op-Zoom,' etc., etc.), and, of course, of songs which had considerable success in their day, but are forgotten now, and are as much faded and out of fashion as those old carpets which we have described in the professor's house, and which were, doubtless, very brilliant once. But such is the fate of carpets, of flowers, of music, of men, and of the most admirable novels—even this story will not be alive for many centuries."



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for him, I reckon that I gave him 10,000*fl.* in Vienna coin. For an Englishman that is nothing, but for a poor German or rather Austrian it is a lot. The poor fellow had much changed during the last years, and I can say I pitied him from my heart; and it now comforts me to be able to say to myself, that with regard to maintaining him I have nothing to reproach myself with."

* *

The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the *allemande*, *courante*, *sarabande*, *gigue*, *gavotte*, or *bourrée*.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

It is often stated loosely, and with the air of Macaulay and his "every school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,* whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

*For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900).

*Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historischbiographisches Lexikon der Tonkünstler," vol. iii. (Leipsic, 1813).

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There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761-1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

*
* *

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659-1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two

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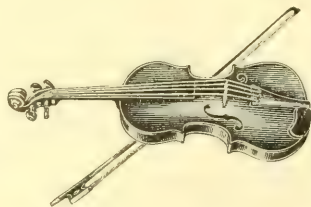
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lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to “organized instrumental noise,” to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.



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Mr. ANTON WITEK, violinist, was born at Saaz, Bohemia, January 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894 was chosen concertmaster of the Philharmonic Orchestra of Berlin. Mr. Witek commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms, and Paganini). Since 1894 he has given concerts in all the European countries with the Danish pianist, Vita Gerhardt, who is now Mrs. Witek. In 1903 Mr. and Mrs. Witek, with Mr. Joseph Malkin, who was then solo violoncellist of the Berlin Philharmonic Orchestra, formed the Berlin Philharmonic Trio. (Mr. Malkin became a member of the Boston Symphony Orchestra in October, 1914.) In 1907 Mr. Witek played in Berlin the newly discovered violin concerto in A major of Mozart, for the first time, and in 1909 in the same city the newly discovered violin concerto in C major of Haydn, also for the first time.

Mr. Witek was engaged as concertmaster of the Boston Symphony Orchestra in 1910. He has played in Boston at concerts of this orchestra the following concertos:—

Beethoven's Concerto in D major, October 29, 1910; November 14, 1914; Brahms's Concerto in D major, January 20, 1912; Bruch's Concerto No. 2, Op. 44, January 18, 1913; Tschaikowsky's Concerto in D major, Op. 35, January 24, 1914; Beethoven's Concerto in D major, November 14, 1914; Joachim's Concerto in the Hungarian manner, February 11, 1916.

He has given several chamber concerts in Boston, with Mrs. Witek and Mr. Malkin. Mr. Witek has also given chamber concerts in New York.

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written, during summer and fall of 1878, at Pörschach on Lake Wörther in Carinthia for Joseph Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893, February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25, 1905; by Mr. Wendling, October 26, 1907; by Mr. Berber, November 26, 1910; by Mr. Witek, January 20, 1912; by Mr. Flesch, April 3, 1914.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Brahms, not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms, gave advice inspired by his own opinions concerning the violinist's art.

The concerto was originally in four movements. It contained a Scherzo which was thrown overboard. Max Kalbeck, the biographer of Brahms, thinks it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

The violin part was sent to Joachim on August 22, 1878. There was talk of a rehearsal with the Hochschule Orchestra in Berlin in October; to produce it in Vienna; afterwards Joachim was to play it in other cities. Clara Schumann had already heard Joachim play a movement of the concerto in Hamburg, when the two and Brahms were attending a music festival. She wrote to Levi: "You can easily imagine that it is a concerto in which the orchestra and the solo player are wholly blended. The mood of the movement is very similar to that of the second symphony, and the tonality is the same, D major." On December 13, 1878, Elisabeth von Herzogenberg in a letter dated Leipsic asked Brahms if the violin concerto was really not completed. "We

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heard a wail to that effect from Utrecht, but refuse to believe it. It looks so unlike you to promise more than you can carry out; and you *did* promise us the concerto at Arnoldstein—dear old sleepy Arnoldstein, where we had so much time for counterpoint!" Brahms replied two days afterwards: "Joachim is coming here, and I should have a chance of trying the concerto through with him, and deciding for or against a public performance. If we do that, and are fairly satisfied with it, you can still hear it afterwards." On December 21 he wrote: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all. I am against having the symphony" (the one in C minor) "on the same evening, because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove. I expect to be in Berlin by the 28th to rehearse it on the piano with Joachim. . . . The concerto is in D major, which should be taken into consideration in arranging the programme." Now Brahms had written in the fall that he hated to think of Joachim's playing in Austria, while he "stood there doing nothing," and the only alternative was to conduct. The middle movements had been discarded; "they were the best of course," but he was inserting a "feeble Adagio."

Herzogenberg wrote to Brahms that at Leipsic he would need only five first violin parts, five second, three violas, and eight basses, "or, if these are copied separately, five 'celli and three double basses. . . . I am not going to bother about the keys; the concerto may be in G-sharp minor, for all I know!"

Was the delay in producing the concerto the fault of Brahms or of Joachim? Brahms did not send the new "beautifully written" manuscript of the voice part to Joachim until the middle of December. Joachim's letters were, to quote Kalbeck's characterization, strikingly stiff, cool, and forced. Was he vexed because Brahms was so long in sending him the manuscript; or was he disappointed in the music itself; or was he afraid lest Hugo Heermann might play it, for Brahms purposed to stop over at Frankfort on his way to Berlin. He complained, at any rate, of the "unaccustomed difficulties." Even as late as April, 1879, when he had played the concerto in Leipsic, Vienna, Budapest, Cologne, and London, he wrote to Brahms concerning some changes in the score



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which the composer had accepted: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes. That a solo composition has been performed in two London Philharmonic concerts in succession has happened in the history of the society only once, when Mendelssohn played his piano concerto in G minor (manuscript)."

The programme of the Gewandhaus concert in Leipsic on January 1, 1879, was as follows:—

Franz Lachner, overture from Suite No. 4; Mozart, Aria from "Die Entführung aus dem Serail" (Mme. Marcella Sembrich); Brahms, Concerto for the violin (new, manuscript, led by the composer, played by Joseph Joachim); Chopin, Songs with pianoforte: Notturmo, Mazurka (Mme. Sembrich); Bach, Chaconne (Joseph Joachim); Beethoven, Symphony No. 7.

Miss Florence May in her "Life of Johannes Brahms" quotes Dörffel: "Joachim played with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work. As to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Miss May adds that the critic Bernsdorf was less unsympathetic than usual.

But Kalbeck, a still more enthusiastic worshipper of Brahms than Miss May, tells a different story. "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comic incident came near being disastrous. The composer stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of mood."

When the concerto was played in Vienna at Joachim's own concert on January 14, 1879, Hellmesberger conducted. Hanslick, whose admiration for the music of Brahms is well known, praised highly the



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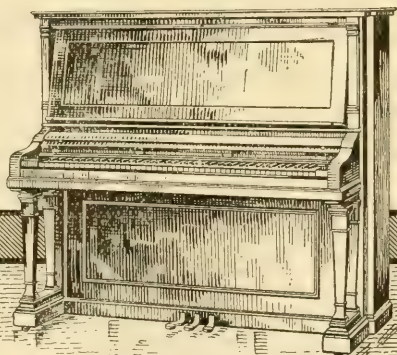
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workmanship of the concerto, but found the music shy in invention and fancy with half-set sails. He was the first who found a resemblance between the chief theme of the first Allegro and the beginning of the "Eroica." The twelve-year-old Mozart in "Bastien und Bastienne" anticipated the two. Quoting Andreas Moser's remark that Brahms demanded an intelligence and a sense of style that are not always found in the performances of the greatest virtuosos, Kalbeck relates the story of Brahms embracing and kissing the little Bronislaw Hubermann "whose genius for the violin had comprehended immediately the concerto with the fingers of his naturally trained hand."

In spite of Leipsic Brahms soon recovered his spirits. He wrote to Elisabeth von Herzogenberg from Vienna in January: "My concert tour was a real down-hill affair after Leipsic; no more pleasure in it. Perhaps that is a slight exaggeration, though, for friends and hospitality are not everything on a concert tour. In some trifling ways it was even more successful; the audiences were kinder and more alive. Joachim played my piece more beautifully with every rehearsal, too, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda. But what is all that compared to the privilege of going home to Humboldtstrasse and being pulled to pieces by three womenkind—since you object to the word 'females'?"

*
* *

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again



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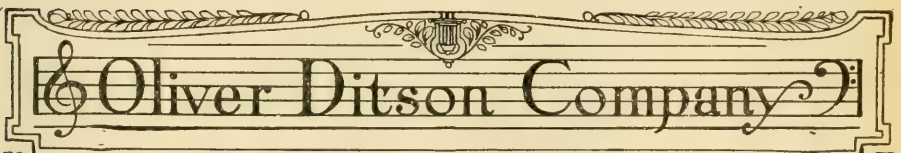
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prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double-stopping, florid running passages, arpeggios, technical demands on the player.

It may be here added that Brahms had an intense admiration for Viotti's violin concerto in A minor. He wrote from Pörschach in May, 1878, that the people as a rule did not understand and did not respect "the very best compositions as Mozart's pianoforte concerto in D minor and the violin concerto of Viotti," alluded to above.



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SYMPHONIC POEM, "VALDŠTYNUV TÁBOR" ("WALLENSTEIN'S CAMP").
FRIEDRICH SMETANA

(Born at Leitomischl, in Bohemia, March 2, 1824; died in the insane asylum at Prague, May 12, 1884.)

This symphonic poem, based on the first part of Schiller's "Wallenstein" trilogy,* was composed at Gothenburg, Sweden, towards the close of 1858. It was completed January 4, 1859, and performed for the first time at a concert of the composer's works at Zofin, † January 5, 1862, when his symphonic poem "Richard III," completed in July, 1858, was also performed for the first time.

"Wallenstein's Camp" was played in Boston for the first time at a concert of the Boston Symphony Orchestra, January 2, 1897, Mr. Paur conductor.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, and strings.

For the Programme Book of January 2, 1897, William Foster

* James Churchill's translation into English of "Wallenstein's Camp" is thus prefaced:—

"The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General's army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unfailing success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law, save that of the camp; a hard oppression of the peasantry and plunder of the country; have all swollen the soldiery with an idea of interminable sway.

"Of Schiller's opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto to the work:—

"Not He it is, who on the tragic scene
Will now appear—but in the fearless bands
Whom his command alone could sway, and whom
His spirit fired, you may his shadow see,
Until the bashful Muse shall dare to bring
Himself before you in a living form;
For power it was that bore his heart astray—
His Camp, alone, elucidates his crime."

† Zofin is an island of the Moldau. The National Theatre of Prague faces it to-day. In 1839-40 Smetana used to hear concerts by military bands on this island. Music that pleased him he arranged for the quartet that he formed with his associates Butula, Kostka, and Vlcek.

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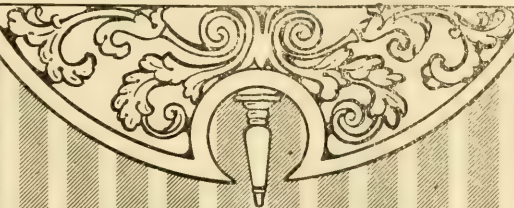
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Apthorp wrote the following analysis: "It opens with a tumultuous outburst of the full orchestra, Allegro vivace in D major (4-4 time), suggestive of the hubbub and turmoil of that old-time camp life which is so brilliantly depicted in Schiller's play. This orchestral rough-and-tumble goes on for some time, now diminishing to pianissimo, now swelling to the most strident double-fortissimo of the full band. Ever and anon horn and trumpet-calls are heard through the din. After a while all is hushed, and a jovial dance-tune is given out by the clarinet, then taken up by other instruments, and worked up against more or less florid counter-figures at great length. An augmentation of this phrase, which comes in later on in the trombones and tuba in octaves, may be taken as suggestive of the Capuchin's sermon.*

"Still further on, the original waltz-rhythm of this theme changes to the 2-4 time of a turbulent contra-dance, leading accelerando to a return of the opening tumult of the poem. This soon subsides, however, and we come to an Andante (4-4 time) in which the mysterious pizzicato of the strings interrupted by weird harmonies in the wood-wind and meandering phrases in the muted first violins is probably meant to suggest night and darkness. This short Andante leads to a Tempo di Marcia, Moderato in D major (4-4 time); brilliant fanfares on four trumpets introduce a march, beginning pianissimo and gradually swelling to the full strength of the orchestra. The working up of this march-theme is exceedingly elaborate, and continues until the end of the composition."

Proksch wrote on October 16, 1858, to Smetana: "You have made a happy choice in putting your hand on Schiller's 'Wallenstein's Camp' for writing introductory music. The poem is capable of being 'sym-

* Rheinberger, too, has some reference to the preaching Capuchin in the *Lager* movement (Scherzo) of his "Wallenstein" Symphony.—W. F. A.

See also the Capuchin's sermon given to the bassoon in Vincent d'Indy's "Le Camp de Wallenstein," the first movement of his "Wallenstein" Trilogy.—P. H.

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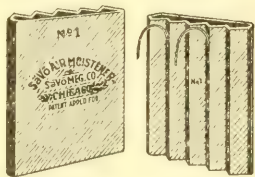
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phonized,' for there is very rich and varied material. If this fortunate choice turns out well for you, you are sure of making an epoch with it."

Miloslav Rybak, quoted by William Ritter in his "Smetana" (Paris, 1907), has pointed out that in this poem where the subject allowed the use of Czech musical material, Smetana does not seem even to have perceived the opportunity. "And the evolution in him of the feeling for national music would be marvellously illustrated by a parallel between the opening of this 'Camp of Wallenstein,' with its hurly-burly and military tumult and the wholly national shape of the orgy of the cavaliers' escort in 'Sarka' * in spite of the almost total absence of national melodies."

Smetana's orchestral works preceding the two symphonic poems above mentioned as composed in Sweden with the third "Hakon Jarl" (1861) are: Festival Overture in D major (1849); "Triumph" Symphony in E major, composed for the wedding festival of the Emperor Franz Joseph. He composed an overture in C minor, and wrote on the title-page: "Written in the year 1842 at Pilsen in the utter darkness of mental musical education, and preserved from death by fire, only on account of the intercession of the owner, who wished to preserve this work as a curiosity of natural composition"; but this overture was apparently for the pianoforte, for Smetana at Pilsen was known chiefly as a pianist, and he composed there many dances for his instrument as well as string quartets. Furthermore, Bronislav Wellek, in his Life of Smetana (Prague, 1895), says that Smetana called his overture in D major his first orchestral composition. The owner of the Pilsen overture was Katharina Otilie Kolár, whom Smetana loved from the time they were children. He married her in 1849, and she died of

* "Sarka" is the third symphonic poem of Smetana's cycle "Má Vlast" ("My Country"). "Sarka," illustrative of the noblest of the mythical Bohemian Amazons, was performed in Boston by the Boston Symphony Orchestra, January 26, 1895.



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consumption at Dresden, on the way from Sweden to Bohemia, in 1859. Smetana also composed at Gothenburg the eight pianoforte pieces, "Skizzen," dedicated to Clara Schumann, and the transcriptions of Schubert's "Der Neugierige" and "Trockene Blumen."

His music school in Prague was successful, but the times were stormy. His translation of a system of études into Czech was regarded as almost insolent boldness, for if a man greeted another in Czech in a street of Prague, he ran the risk of being struck. In 1850 Smetana became the music director of Ferdinand I, who had abdicated in December, 1840. For this monarch he made music evenings from seven to eight o'clock. His patriotism, however, was doubted, and his dedication of a triumphal symphony in E major on the Austrian Hymn (1853-54) to Francis Joseph I and his young wife was rejected. Alexander Dreyschok, the pianist, advised him to accept a position offered him in Sweden. Wilhelm Ritter thinks that Dreyschok thus wished to free himself of a rival in Prague. Smetana left Prague on October 11, 1856. At Gothenburg he conducted the *Soellskapel for Klassisk Sang Musik* and received 100 Swedish écus a month. He also had a music school and benefits from his concerts. The first work that he brought out was "Elijah." Afterwards the Society sang Schumann's "Paradise and the Peri" and Gade's "Erlking's Daughter," the latter "easily understood, for the purpose of paving the way for contemporaneous composers still unknown." He congratulated himself on having found a field of activity such as Prague, disturbed, and still half-German, could not offer. In 1857 he went to Prague to take his wife with him to Sweden, and on the way passed some days with Liszt at Weimar. Back in Gothenburg he acquainted the people with works of Beethoven, Mendelssohn, Schumann, Liszt, and Wagner. "St. Paul," Mozart's Requiem, choruses from "Tannhäuser," and "Lohengrin" were performed. Touring Sweden, he gained skill as a conductor. His wife found the climate severe. He sent her back to Prague. On the way she died at Dresden, as we have said. He took her body to Prague. Passing the winter of 1859-60 in Gothenburg, he returned to Bohemia, where he married July 10, 1860, at Obristvi, Barbara Ferdinandi, by whom he had two daughters, Zdenka and Bozena. His new wife accom-

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panied him to Gothenburg, where she was so homesick that he resigned his positions, and in May, 1862, after a farewell festival he left Sweden forever. He returned to Prague, considering it his duty to strive for Czech nationality in music.

Smetana from the beginning of his career to his death was a passionate admirer of Liszt. In opera his ideal was Wagner, but in his own operas there was no deliberate imitation of Wagner. Smetana once said, "We cannot write as Wagner writes"; but he tried to preserve the relations between the drama and the music, the ever-flowing orchestral melody, which, however, should never interrupt, never disturb, the dramatic action, but should constantly display a consistent physiognomy. He was turned to the consideration of national music by Herbeck's remark at Weimar, when they were paying Liszt a visit, —that the Czechs were simply reproductive artists. This, they say, fired him to the composition of national operas, of which "Prodaná Nevěsta" ("Die verkaufte Braut") is the best known; his cycle of symphonic poems, "Má Vlast" ("My Fatherland"); and his famous string quartet in E minor.

But Smetana's devotion to Liszt was based on something more than admiration of the composer. Three remarkable letters from the Bohemian to the Hungarian are published in La Mara's collection: "Briefe hervorragender Zeitgenossen an Franz Liszt" (Leipsic, 1895, vol. i.,

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pp. 95-98; vol. ii., pp. 121-124, 178-181).^{*} The first is dated Prague, March 23, 1848. It is a heart-rending appeal for sympathy and help. Smetana tells of his youth, how he was trained for literary pursuits and music was allowed him only as a recreation. When he was seventeen years old, he knew not the difference between C-sharp and D-flat, yet he composed, although harmony was to him an unknown science. At nineteen he broke his bands and gave himself up wholly to music. He was now twenty-four, "with a certain facility for composition, but poor, helpless, without friends." He was in receipt of twelve florins a month, "so that I have enough—not to starve." He could not pay the publisher for printing his pieces, and he knew he could not live from his pieces even if they were published. His parents had been reduced by misfortune to a state of beggary. He therefore took the great liberty of asking Liszt to accept the dedication of "Six Morceaux Caractéristiques" for pianoforte and to help him in securing a publisher. Then he unbared his wretched condition. He had not enough money to hire a pianoforte. If Liszt would only lend him 400 florins. "I promise you solemnly to repay you, I pledge even my life. I have no security to offer, only my word; but this is sacred to me, and is much surer than a hundred guarantees. Do not misunderstand my boldness; to no one save you have I confided my need, my misery. To whom shall an artist confide if not to an artist? The rich, these aristocrats, look pitilessly on a poor devil, and let him starve."

Liszt helped him with praise and purse,—and when was Liszt not helpful? He believed in the great talent of Smetana, so that we are not surprised to find him writing to Navratil in 1884: "I write in haste to tell you that Smetana's death has moved me deeply. He was a genius." There was correspondence between them, and in 1856 Liszt visited Smetana twice on a journey through Bohemia, and in 1857 Smetana visited him at Weimar. The pianoforte pieces were published in 1851.

The two other letters to which we have referred were written at Gothenburg and bear chiefly on "Richard III." In the first, dated April 10, 1857, Smetana described the musical conditions in the Swedish

^{*} These letters are also published as an appendix to Wellek's Life of Smetana.

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town. "The people are still deep-rooted in an antediluvian view of art. Mozart is their idol, but they do not at all understand him; they are afraid of Beethoven. Mendelssohn is declared to be unintelligible; and they know nothing about the later composers. I have brought out Schumann's works here for the first time." The singers of the Society were mostly "natural" singers; the orchestra was made up of bandsmen and unpractised amateurs. Yet Smetana rejoiced in the greater opportunity for his own musical development than that offered at Prague.

In a letter dated at Gothenburg October 24, 1858, Smetana wrote: "I have finished the music to Shakespeare's 'Richard III' and am now at work on music to 'Wallenstein's Camp' as Part I and 'Wallenstein's Death' as Part II." He asked bitterly whether his "Richard III" were not doomed, without any inquiry into its relative worth, to serve as a cushion for dust and an asylum for moths. "It requires much self-denial and courage to write works for—moths. Unfortunately every young artist who is not so fortunate as to have a conductor for friend or teacher, or has not an orchestra at his own disposal, has this sad outlook." Then he asked that Liszt would see that the parts were copied at Smetana's expense, because there were no capable copyists at Goeteborg, and furthermore it would be troublesome for several reasons to send the parts from Sweden for performance in some Continental town.

* * *

MUSIC TO SCHILLER'S "WALLENSTEIN."

Schiller wrote his trilogy, "Wallensteins Lager" (first part, Prelude in one act, "Die Piccolomini" in five acts; second part, "Wallensteins Tod," a tragedy in five acts), from October 22, 1796, to March 17, 1799, but there were frequent interruptions. It is said that he sketched his "Wallenstein" in 1791, but that it was not until 1798 that, acting on Goethe's advice, he decided to make the work a trilogy.

"Wallenstein's Camp" was first performed, October 12, 1798, at the opening of the new theatre-hall at Weimar; "The Piccolomini" was first performed at Weimar, January 30, 1799, on the birthday of the

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Duchess Luise; "The Death of Wallenstein" was performed for the first time, April 20, 1799, in the ducal theatre at Weimar. The trilogy was first published at Stuttgart in June, 1800.

* * *

MUSIC FOR THE PLAYS.

Music to "Wallenstein's Camp" by Bernhard Anselm Weber (unpublished). First performed at the Royal National Theatre, Berlin, November 28, 1803; was played into the middle of the nineteenth century at Berlin.

Music to "Wallenstein's Camp" by Franz Destouches (unpublished). Composed in 1805 and performed that year at the Ducal Theatre, Weimar. The music of Destouches to the song in this prelude, "Wohl auf, Kameraden, aufs Pferd," remains to-day in Germany the most popular of many settings.

Music to "Wallenstein's Camp" by K. D. Stegmann (Berlin, September 20, 1805).

Music to "The Piccolomini" by Karl Wilhelm Henning (unpublished). Composed in 1828 and first performed in that year at the Royal Playhouse, Berlin; overture, entr'actes, and incidental music.

Music to "The Death of Wallenstein" by Karl Wilhelm Henning (unpublished). Performed for the first time, November 11, 1829, in the Royal Opera House, Berlin; overture, entr'actes, incidental music (march and battle scene).

Music to "The Death of Wallenstein" by Karl Gustav Kupsch (unpublished). Composed and probably performed in 1845, when Kupsch was music director of the City Theatre in Freiburg (Breisgau). This music was famous in its day; overture, four entr'actes, incidental music (march, battle scene, horn and trumpet fanfares).

Music to "The Death of Wallenstein" by August Pabst (unpublished). Composed for the City Theatre of Königsberg and first performed there in 1859. Though it was highly praised, it did not make its way into other theatres. Overture, entr'actes, and incidental music. The "Pappenheim" March was introduced in its old and original form in the third act, and is used as thematic material in other numbers of the score.

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March and Battle Symphony in D major ("The Death of Wallenstein," act iii.) by Bernhard Anselm Weber. Dedicated to Prince Louis Ferdinand of Prussia. The orchestral parts were published in Berlin toward the end of 1804.

"Characteristic" Overture to "Wallenstein's Camp," Op. 6, by George Andreas Henkel. "This overture, written in popular style and of no artistic importance, might well serve as a prelude to the play." The orchestral parts were published at Fulda in 1831.

Overture to the "Wallenstein" Trilogy (MS.) by Emil Büchner. Composed in 1853 and first performed at the Schiller Festival, November 10, 1853, at the Hotel of Poland, Leipsic, with great success. The composer conducted, and was not only praised by David and Moscheles, but Liszt, who became acquainted with the overture in 1855 at Meiningen, where Büchner was court conductor, thought so highly of it that he recommended it for performance at the opening of the Tonkünstler-Versammlung at Meiningen in August, 1867.

Overture to "Wallenstein's Camp" by Friedrich Rosenkranz (unpublished). Dedicated to the Prince Regent Wilhelm, it was composed for the Schiller Festival of 1859 and performed for the first time, under the direction of the composer, in the City Theatre of Augsburg. This overture was often heard in concert halls, and until a very recent date it was used as a prelude to the play in many German theatres. The prince regent was not ungrateful: he gave the composer the title of Royal Music Director and the silver medal for art.

Overture to "Wallenstein's Camp," in C major, Op. 23, by Louis

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Schlottmann. Composed in 1866 and performed for the first time, April 6, 1867, at the Singakademie, Berlin, when it was conducted by Bernhard Scholz. The score and a pianoforte arrangement for four hands were published in Berlin in August, 1869.

Overture to "Wallenstein's Camp," in C major, Op. 62, by Sigmund Kerling. The orchestral parts were published in February, 1876, and a pianoforte arrangement (two hands) in 1879 at Bremen.

"Wallenstein" Symphony (or "Symphonic Tone Pictures"), Op. 10, by Joseph Rheinberger. Composed at Munich in 1866, it was performed for the first time in November of that year at a subscription concert of the Musical Academy in Munich. The composer conducted. There are four movements:—

I. Allegro: "Wallenstein," with the motto:—

"Ja! schon ist mir die Hoffnung aufgegangen.
Ich nehme sie zum Pfande grössern Glück's."

—"Die Piccolomini," 2 Akt, 3 Scene.

II. Andante: "Thekla," with the motto:—

"Wir haben uns gefunden, halten uns
Umschlungen fest und ewig."

—"Die Piccolomini," 3 Akt, 5 Scene.

III. Scherzo: "Wallensteins Lager und Kapuzinerpredigt."

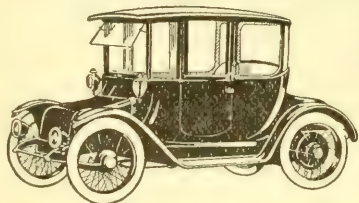
IV. Finale: "Wallensteins Tod," with the motto:—

"Der Sonne Licht ist unter,
Herab steigt ein verhängnissvoller Abend."

—"Wallensteins Tod," 4 Akt, 8 Scene.

The Capuchin's sermon is the trio of the scherzo, and here, as in d'Indy's movement, the bassoon has an important part. Rheinberger's symphony was played in Boston for the first time at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, December 5, 1885.

"Wallenstein's Camp," symphonic poem by Friedrich Smetana. Composed in 1859, when Smetana was director of the Philharmonic Society at Gothenburg, Sweden, this poem was intended to be played as an overture before the performance of Schiller's drama. It was



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"Wallenstein," Trilogy (after the dramatic poem of Schiller) by Vincent d'Indy. The first work of d'Indy performed in Paris was his "Overture des Piccolomini," produced at a Padeloup concert, January 25, 1874. This overture, the second part of the Trilogy, showed, it is said, the influence of Schumann. It was afterwards materially changed, thoroughly rewritten. The Trilogy was begun in 1873-74. It was completed about 1881. The third movement, "La Mort de Wallenstein," composed in 1874, was first performed at a Padeloup concert ("Concert Populaire") in Paris, March 14, 1880. The first movement "Le Camp de Wallenstein," composed in 1879, was first performed at a concert of the Société Nationale, Paris, April 12, 1880. It was performed March 30, 1884, at a Concert Populaire, Padeloup conductor, in Paris. There were performances of this or that movement at the concerts of the Société Nationale in Paris, at Angers, and at Antwerp, but the first performance of the complete Trilogy was at a Lamoureux concert in Paris, March 4, 1888. The first performance of the Trilogy in the United States was at one of Anton Seidl's concerts in Steinway Hall, New York, December 1, 1888. Other performances in the United States: Chicago; Chicago Orchestra, Theodore Thomas conductor, "Wallenstein's Camp," October 27, 1900; the complete Trilogy, April 6, 1901; Theodore Thomas's Orchestra, Frederick A. Stock conductor, "Wallenstein's Camp," April 6, 1907. Cincinnati; Cincinnati Orchestra, Mr. Van der Stucken, conductor, "Wallenstein's Camp," December 19, 1903, January 27, 1906. Boston; Boston Symphony Orchestra, Dr. Muck conductor, the complete Trilogy, October 19, 1907.

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Schmidt (MS.). Composed "after the manner of the new-German school" at Bayreuth in 1885. I cannot find a record of any performance.

OPERAS.

"Wallenstein," German opera by August Ritter von Adelburg, text after Schiller's trilogy. Composed about 1860, it has not been performed, as far as I can learn.

"Wallenstein," opera after Schiller's tragedy, music by Pietro Musone, produced at the Teatro del Fondo, Naples, August 19, 1873. The chief singers were Miss Rubini and Messrs. Viganotti and Maurilli. The opera had short life.

"Wallenstein," opera in four acts, based on Schiller's trilogy, music by Luigi Denza. Performed for the first time at the Teatro del Fondo, Naples, May 13, 1876, with success.

"Wallenstein," opera after Schiller's tragedy, with text by Panzacchi and Lauzières, music by G. R. Ruiz, produced at the Teatro Comunale, Bologna, December 4, 1877. The love of Max for Tekla is the chief motive. The chief singers were Mme. Musiani and Messrs. Clodio, Souvestre, and Novara.

"Wallenstein," opera, music by Filippo Buccico dei Marchesi della Conca. I am unable to find any record of performance. Italian journals in 1881 announced the completion of the opera.

SONGS.

The "Reiterlied" in "Wallenstein's Camp" stirred these composers: C. G. Körner (unpublished) in 1797 before the play was printed; C. F. Zelter, 1798, for *Mus. Almanach* (in 1804 it was arranged at Goethe's request for chorus and orchestra for theatre use at Weimar); J. R. Zumsteeg ("Kleine Balladen," IV. 4); R. von Krufft; J. H. C. Bornhardt; Chr. Schulze; C. J. Zahn, of Tübingen, who has been named as the author of the well-known melody; J. H. Stuntz (composed for Munich; he also composed a chorus for "Wallenstein's Camp," "Es leben die Soldaten," to be sung behind the scenes with guitar accompaniment).

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Thekla's second monologue, "Sein Geist ist's, der mich ruft" ("The Death of Wallenstein," act iv., scene 12), music by J. F. Reichardt (Schiller's Lyrical Songs); H. C. Ebell (1801) for voice and piano-forte.

Thekla's song, "Der Eichwald brauset, die Wolken ziehn" ("Maiden's Lament," from "The Piccolomini," act iii., scene 7), music by J. R. Zumsteeg, J. F. Reichardt (Schiller's Lyrical Songs); C. F. Zelter, 1801 (twelve songs with pianoforte); Franz Schubert, Op. 58, No. 3 (but there are three settings, 1811, 1815, 1816; the accompaniment was orchestrated by F. Lachner in 1859 for Munich and by Ferdinand Hiller for Cologne); J. Rheinberger, Op. 57, No. 7 ("Wache Träume"), for middle voice; Iver Holter, Op. 5, No. 3; and by W. J. Tomaschek, C. G. Reissiger (in Op. 61 for middle voice); L. Berger, Op. 35; C. Wagner; G. Bachmann (1799); C. E. F. Weyse; F. A. von Lehmann; J. N. Batka, Op. 22; A. Reichel, Op. 7; F. W. C. Fürst von Hohenzollern; C. Arnold, Op. 22; B. Klein ("Six Songs for Soprano"); F. von Mosel ("Six Songs"); F. von Dalberg; F. Streben, Op. 22.

This list of music suggested by Schiller's trilogy is by no means complete.

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SATURDAY EVENING, DECEMBER 9, at 8.00 o'clock

César Franck Symphony in D minor

Liszt Concerto in A major, No. 2, for Piano and Orchestra

Borodin "Eine Steppenskizze aus Mittel-Asien"

Weber Overture, "Euryanthe"

SOLOIST

ERNEST SCHELLING

STEINWAY PIANO

**The length of this programme is one hour
and forty minutes**

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THE KNEISEL QUARTET

FRANZ KNEISEL, *First Violin*
HANS LETZ, *Second Violin*

LOUIS SVECENSKI, *Viola*
WILLEM WILLEKE, *Violoncello*

THIRTY-SECOND SEASON, 1916-1917
STEINERT HALL

TUESDAY AFTERNOON, NOVEMBER 28, at THREE

PROGRAM

MAX REGER - - - - - Quartet in E-flat major, Op. 109
MOZART - - - - - Quartet in B-flat major (Köchel No. 589)
Mrs. H. H. A. BEACH - - - - - Quintet, F-sharp minor, Op. 67, for pianoforte and quartet

Assisting Artist, Mrs. H. H. A. BEACH
THE STEINWAY PIANO USED

Reserved Seats, \$1.50, \$1.00, 75c., 50c. Tickets are now on sale at the Hall

TUESDAY EVENING, NOVEMBER 28, AT 8.15

Mr. JOHN POWELL

The well-known American Pianist

PROGRAM

I. Faschingschwank aus Wien - - - - - Schumann
II. Davidsbündlertänze - - - - - Schumann
III. Carnaval (Scenes mignonnes sur quatre notes) - - - - - Schumann

STEINWAY PIANO

MONDAY EVENING, DECEMBER 4

PIANO AND VIOLIN RECITAL

BY

EDITH THOMPSON

AND

JULIUS THEODOROWICZ

Sonata - - - - - LEKEU Three Preludes } - - - CHOPIN
Havanaise - - - - - SAINT-SAËNS Scherzo, B minor }
Sonata (Kreutzer) - - - BEETHOVEN

Steinway Piano

Reserved seats, 50c. to \$1.50. Tickets for the above recitals are on sale at Steinert Hall, or may be ordered by Phone (Beach 1330), or mail.

STEINERT HALL

Miss ROSALIE MILLER

(DRAMATIC SOPRANO)

Will give her FIRST BOSTON SONG RECITAL, on
TUESDAY AFTERNOON, DECEMBER 5

The Program will include songs by LULLY, MARAIS,
RAMEAU, GAVENAU, BRAHMS, MARX
GRIEG, WOLF-FERRARI, LA FORGE and FOOTE

Mr. RICHARD EPSTEIN will play the accompaniments

ON WEDNESDAY AFTERNOON, DECEMBER 6

GEORGE HARRIS, Jr.

(THE DISTINGUISHED AMERICAN TENOR)

Will sing a PROGRAM of SONGS by GLUCK
WOLF-FERRARI, LALO, WOLF, BRAHMS
DERRY, KERNOCHAN and RACHMANINOFF

Direction JOHN W. FROTHINGHAM, Inc., N. Y.

SONATA RECITAL

PERSIS A. COX

(PIANIST)

JULIA PICKARD

(VIOLIN)

TUESDAY EVENING, JANUARY 16, 1917

PROGRAM

SONATA IN A MINOR	Beethoven
SONATE	Ernst von Dohnány
SONATINE	Dvorák

The STEINWAY PIANO used

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DECEMBER 14, 1916, at Symphony Hall FEBRUARY 14, 1917, at Jordan Hall
And APRIL 12, 1917, at Symphony Hall

BACH	-	-	-	-	-	-	Sleepers Awake
BRAHMS	-	-	-	-	-	-	Four Numbers from "Requiem"
PUCCINI	-	-	-	-	-	-	"Un Bel di" from Madame Butterfly
						Mme. Marcella Craft
CONVERSE	-	-	-	-	-	The Peace Pipe (First performance in Boston)

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Jordan Hall . . . Friday Afternoon, December 1, at 3

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PIANO RECITAL

Variations, "The Harmonious Blacksmith"	Handel
Prelude, A minor	Bach (J. S.)
Rondo espressivo	Bach (Ph.E.)
Le Coucou	Daquin
Turkish March	Mozart
Prelude Choral and Fugue	César Franck
Sonata, A major, Op. 120	Schubert
Fantasia-Impromptu	Chopin
Nocturne, F major, Op. 15 }	
Etude, C minor, Op. 25 }	
Dance of the Elves	MacDowell
Près de la Mer	Arensky
Humoresque	Tscherepnin
Gavotte	Glazunov
Caprice-Burlesque	Gabrilowitsch

Tickets, \$2.00, \$1.50, \$1.00, 75 cents and 50 cents, at Symphony Hall



SYMPHONY HALL
SUNDAY AFTERNOON, DECEMBER 3, at 3.30

SONG RECITAL



JULIA CULP

HOLLAND'S GREATEST SINGER

COENRAAD V. BOS, Pianist

PROGRAMME

- | | | |
|----|---|----------------------|
| 1. | Der Jüngling und der Tod
Der Fluss
Des Fischers Liebesglück
Andenken | } Schubert |
| 2. | Nuit d' Étoiles Debussy
La chère maison Jaques-Dalcroze
Nuit d'Espagne J. Massenet
Petite fleur des bois Massini | |
| 3. | Komm wir wandeln }
Im Lenz
In der Mondnacht } P. Cornelius
Veilchen | |
| 4. | Nicht mehr zu dir zu gehen }
Wenn du nur zuweilen lächelst } Brahms
Ständchen
Von ewiger Liebe | |

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Local Management, L. H. MUDGETT

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JORDAN HALL. Monday Afternoon, November 27, 1916, at 3

Mischa Levitzki

YOUNG PIANIST

SECOND RECITAL

PROGRAMME

- | | | | | | | | |
|------|--|---|---|---|---|---|------------|
| I. | a. Chromatic Fantasia and Fugue in D minor | - | - | - | - | - | BACH |
| | b. Sonata, Op. 101, in A major | - | - | - | - | - | BEETHOVEN |
| II. | Sonata, Op. 22, in G minor | - | - | - | - | - | SCHUMANN |
| III. | Nocturne | - | - | - | - | - | |
| | Valse | - | - | - | - | - | CHOPIN |
| | Etude | - | - | - | - | - | |
| | Barcarolle | - | - | - | - | - | RUBINSTEIN |
| | Etude (staccato) | - | - | - | - | - | |
| | Etude de concert | - | - | - | - | - | |
| | Rhapsodie No. 12 | - | - | - | - | - | LISZT |

Tickets, \$1.50, \$1.00, 75 cents and 50 cents, at Symphony Hall

JORDAN HALL. Friday Evening, December 1, 1916, at 8.15

ELIAS BREESSKIN

VIOLINIST

First time in Boston

PROGRAMME

- | | | | | | | | |
|--------------------------|---|---|---|---|---|---|------------------|
| Sonata I | - | - | - | - | - | - | Bach |
| Sarabande and Allegretto | - | - | - | - | - | - | Corelli-Kreisler |
| Fugue | - | - | - | - | - | - | Tartini-Kreisler |
| Symphonie Espagnole | - | - | - | - | - | - | Lalo |
| The Deluge | - | - | - | - | - | - | Saint-Saëns |
| Grande Etude de Concert | - | - | - | - | - | - | Kneisel |
| The Voice of the Woods | - | - | - | - | - | - | Paganini-Vogrich |
| Polonaise Brillante | - | - | - | - | - | - | Wieniawski |

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JORDAN HALL. Wednesday Afternoon, December 6, 1916, at 3

ETHEL LEGINSKA

(THE BRILLIANT PIANIST)

PIANO RECITAL

CHOPIN PROGRAMME

Ballade in G minor, Op. 23. Bolero, Op. 19. Eighteen Preludes, Op. 28: C major, A minor, G major, E minor, B minor, A major, F-sharp minor, E major, B major, F-sharp major, E-flat minor, D-flat major, B-flat minor, A-flat major, B-flat major, G minor, F major, and D minor. Sonata in B-flat minor, Op. 35. Four Études: Op. 10, No. 12; Op. 25, No. 11; Op. 10, No. 7; Op. 25, No. 12.

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GEORGE COPELAND

Only Piano Recital This Season

ELIZABETH GORDON, Assisting

PROGRAMME

Bourrée, BACH. Sonata I.—Sonata II., SCARLATTI. Mazurka; Valse; Mazurka, CHOPIN. Sonata; Appassionata, BEETHOVEN. En Blanc et Noir (pour deux pianos) (Miss Gordon and Mr. Copeland), DEBUSSY. Esquisse (first time), STANTCHINSKY. Étude pour les arpèges composés (first time); Étude pour les sonorités opposées (first time), DEBUSSY. Spanish Dances; Recuer dos, GROVLEZ; Malagueña, ALBENIZ; Danse Espagnole, GRANADOS. Soleil à Midi, JONGEN.

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Sarabande et Double, BACH-SCHUMANN. Aria (first time), HAENDEL-WHITE. Gigue, BACH-SCHUMANN. Concerto in D major, PAGANINI-WILHELMJ. Melodie, TSCHAIKOWSKY. Les Fafadets, PENTE. Air, GLUCK-MANEN. Valse-Caprice, ZSOLT. Romance, RACHMANINOFF. Caucasian Dance (first time), RUBINSTEIN-WHITE. Saltarella (first time), WIENIAWSKI-WHITE.

TICKETS, \$1.50, \$1.00, 75c. and 50c.

On Sale at Symphony Hall

JORDAN HALL, TUESDAY EVENING, DECEMBER 5th, 1916, AT 8.15 P.M.

SONG RECITAL

BY

ARTHUR ALEXANDER

PROGRAM

I. a. Caro Mio Ben, GIORDANI. b. Deh più a Me Non V'Ascondete, BONANCINI. c. Air Gai (Arr. by Walter Morse Rummel), OLD FRENCH. d. Vittoria, CARISSIMI. II. Dichterliebe (16 songs), ROBERT SCHUMANN. III. a. Chanson Triste, DUPARC. b. Romance; c. Les Cloches; d. Mandoline; e. Chevaux de Bois, DEBUSSY. f. Le Plongeur, WIDOR.

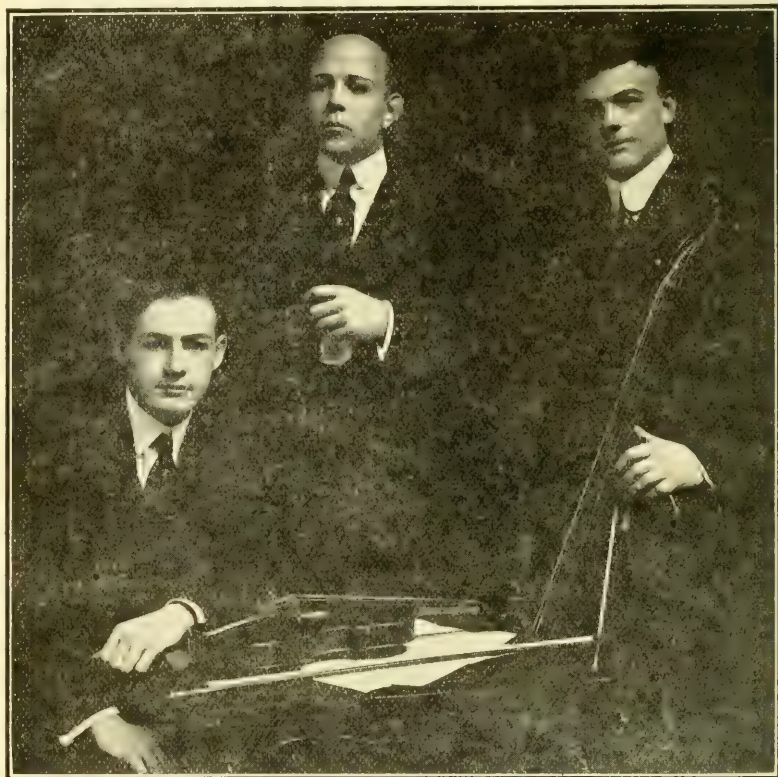
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SUNDAY AFTERNOON, JANUARY 7

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VIOLINIST

Miss CLAIRE FORBES PIANIST

Miss NATHALIE BOSHKO VIOLINIST

PROGRAM

- | | | | |
|------|--------------------------------------|-------------|---------------------------------|
| I. | Concerto for two violins and piano | - - - - - | J. S. Bach |
| | Vivace. Largo ma non tanto. Allegro. | | |
| II. | Concerto, G major | - - - - - | W. A. Mozart |
| | Allegro. Adagio. Rondo. | | |
| III. | Humoreske | } - - - - - | - Roderich Bass
Vienna 1875— |
| | Serenade | | |
| | Märchentraum | | |
| | Ballade Romantique | | |
| | (New: first time in America) | | |
| IV. | Canzonetto | - - - - - | d'Ambrosio |
| | Poëm | - - - - - | Zdenko Fibich |
| | Finale of Concerto, G minor | - - - - - | M. Bruch |
| | Allegro energico. | | |

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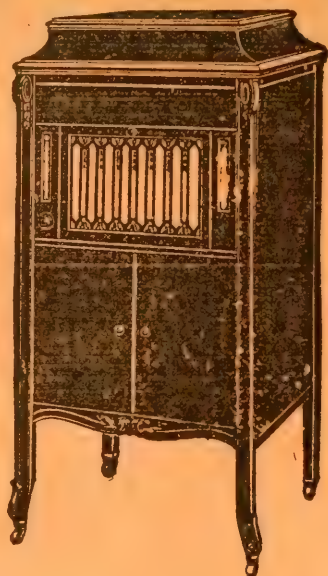
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Franck Symphony in D minor
 I. Lento: Allegro non troppo.
 II. Allegretto.
 III. Allegro non troppo.

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This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke conductor, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, November 25, 1911, January 3, 1914, and May 1, 1915. It was played at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck* † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which

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is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears.

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*
* *

M. d'Indy in his *Life of Franck* says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?"

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through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimæ Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

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"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding." *

* * *

A statue to César Franck, the work of Alfred Lenoir, erected in the Square Sainte-Clotilde, Paris, was dedicated on October 22, 1904. The dedicatory speeches then made by Messrs. d'Indy, de Selves, Marcel Dubois, and Colonne moved Mr. Jean Marnold to write a remarkable article, which was published in the *Mercure de France* of December, 1904. I omit the biting criticism of the orators and their speeches.

"It may be said of Franck that he incarnated the type of the true artist. He seems to have gone through this sorry world in which we swarm, as one thinking of something else, without suspicion of its meannesses or its rivalries, ignorant of its vanities. He used omnibuses with gratitude, blessed the fortunate shelter, quick to isolate himself in his dream. More than any one else, he seems to have been created for himself alone; his only goal was an ideal. His uprightness, his profound goodness, gained for him the esteem or the love of souls like his; when admiration was added to this esteem, he seems to have found therein a joy in which there was a little surprise. Perhaps he had not dreamed that it would come to him; perhaps, unconcerned with comparisons, he did not suspect that he had genius. Such wholly unconscious modesty as that of Franck is a very rare mental condition, in comparison with which the eventual beauty of the noblest pride and the victory of the most sublime *volonté de puissance* assume the appearance of caricature. It belongs to the Super-man who is far above the Super-man of Zarathustra—but it has its inconveniences when one lives 'under the eyes of barbarians.' If sincerity be enough to deserve

* We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.



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the title of artist, it would happen more frequently that it would be, at the most, simple talent which it accompanies. However sincere it may be, and in spite of itself, genius sometimes nestles in disparate bodies. Gluck was a perfect *arriviste*. *Père Franck* was too little this, and we shall never know of how many masterpieces we were deprived by the ungrateful life which he accepted. In spite of the extraordinary facility, of the incredible mastery of reading and performance which he showed from the time he left school, he produced little. His evolution was uninterrupted but slow. His genius was already manifest in his first works. His Trio in F-sharp minor (1841) realizes harmoniously the cyclic form rediscovered by Schubert, the form with which Liszt was to make new the symphony. It is to the composer of the Fantasia quasi Sonata (1837) that Franck dedicated his fourth Trio (1842), in which he seems to have foreseen the memorable sonata (1853) of the godfather whom he chose at the beginning of his career. But this fine effort had slow to-morrows. Nearly thirty years went by before Franck could find the leisure to buckle himself to a work of long breath, and 'Ruth' (1845) was separated from 'Rédemption' (1872) by only a small number of secondary compositions. Born in 1822, Franck reached, then, his fiftieth year before it was possible for him, as he said good-naturedly, 'to work well during his vacations.' Nearly his whole work, that in which he developed freely and revealed his genius, is the work of eighteen trimesters. This gives the measure of his creative power.

"The most independent genius cannot escape the influences of the moment of evolution when it arises; but there are certain great artists who seem more especially predestined to play the part of active factors in this evolution, to renew even the material of sonorous art, together with the worn-out resources. Sometimes, when Death is not too much in a hurry, the vicissitudes or the whirlwinds of life allow them to bring their impatient works into an equal and absolute perfection. Others with genius assimilate resources that are new or bequeathed long back and differing in their origin; they appear to expand them by the manner in which they use them, and they in their turn exhaust them, finding there the substance of their original personality

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and transmuting them into complete masterpieces. Such a one was Wagner; such a one was César Franck. His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the pianoforte, in the style of the first period. It remained no less deep and enduring in the last compositions of Franck, not only as revealed by harmonic contents, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—that in playing over at my house Liszt's Fugue on the name of Bach (1855), Prelude (1863), Variations on the theme of the cantata, 'Weinen, Klagen, Sorgen,' or such pieces as the two 'Pelerinages en Italie,' young musicians would stop to cry out, 'But this is Franck!' But Franck was not of the wood of which epigones are made, or even, occasionally, directors of conservatories. In assimilating this novel harmony which, had he been freer from cares, he might perhaps have inaugurated, in making supple for it the steel bands tempered in Bach's counterpoint, he stamped on it the mark of a marvellous originality, at once naïve and subtle, glowing and serene, as ingenuously passionate as it was candid. The whole genius of Franck is in his personality, which translated itself musically by certain undulating lines of his melodic inspiration, by cadences of an impalpable chromaticism, by a polyphony that is exquisite even in its grandeur. Idea, development, structure, here constitute an indivisible whole, an integral expression of most marked personality. Hence, if the man is by the loftiness of his character and by his fidelity to art an admirable 'example,' the musician could become as dangerous a 'model' as Wagner. As Wagner in the theatre, so Franck in the symphonic kingdom was a glorious end, a definite synthesis. To make

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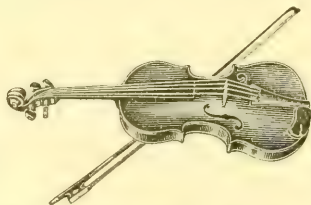
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what he took his own, his genius exhausted the resources of his period, and after his immediate disciples there is not much left to glean in the fields through which the master passed.

"Franck created some perfect masterpieces toward the evening of his life. Among very great artists, the most fecund have never produced many masterpieces. But how many might he not have made, he who seemed to improvise them in the hurry of the ten last years, had he been free from daily need, liberated from the hard labor of existence? His surest masterpieces are in the instrumental works—the two prodigious triptychs for the pianoforte, the violin sonata (a unique work, unique in all art), the Quartet, the Quintet, the three Chorals for organ. All this is incomparable, supreme. There are others nearly as complete, all strong in thought and of enthusiastic grace, the Symphony, the Orchestral Variations, certain pages of 'Psyche,' and also, especially perhaps, of 'Hulda.'* But we do not have all. For, if the expansion of his genius was hindered by contingencies, it is only too probable that Franck was not less thwarted in his work. Surely, 'Les Béatitudes' is a fine composition, a little monotonous and sometimes heavy in inspiration, style, form; but 'Hulda,' musically superior in all respects, bears witness to the deplorable fact that Franck did not try himself soon enough in the opera house. The administration of our Opera would have had a fine opportunity of associating itself worthily in the glorification of the master, in mounting this work, which without doubt would have been successful; because—it may not be known perhaps in high places—it contains the most delicious ballet music that has been written. But Franck was an organist and without connections; he composed religious music, and oratorios with texts paved with good intentions. He was a sincere believer, a fervent Catholic, but here is hardly a good musical reason; for the impious Berlioz composed a requiem and Schumann,

* "Hulda," libretto by Grandmougin (based on Björnson's drama "Hulda," 1858), was produced at Monte Carlo, March 4, 1894, with Mme. Deschamps-Jéhin as the heroine and Saléza as the hero. It was performed at Nantes, France, December 9, 1899. Concerning Franck as an operatic composer and the promises of the manager of the Paris Opéra see an interview with Georges Franck, son of the composer, published in the *Revue d'Histoire et de Critique Musicales*, Paris, vol. 1, pp. 325-330, and an article "Hulda" published in the same magazine, 1901, pp. 372-374. Franck wrote a second opera, "Giselle." The orchestration was completed by Pierre de Bréville, Chausson, Roussau, and Coquard. The opera was produced at Monte Carlo, April 6, 1896, with Mme. Emma Eames as the heroine and Vergnet as the hero.—P. H.



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the Lutheran, a mass. It seems as though one still finds pleasure in confining an artist within his faith. Beauty is essentially pagan, whatever the creed it assumes or wears as an ornament. The temple of art is peopled with radiant idols. Apollo and Dionysius are there adored; Orpheus is venerated with Jesus; Istar, Freia, Venus, with Mary; Armida and Kundry are found there near Ruth. The day when Franck's pure soul, amorous of beauty, sang of Psyche, the chosen one of the sensual Eros, it perhaps sang itself."

Yet M. Vincent d'Indy, the faithful disciple of Franck, argues in his *Life of Beethoven* that the latter wrote the great later works because he was inspired by the Holy Catholic faith.

FIRST PERFORMANCES OF FRANCK'S WORKS IN BOSTON.

Apparently, the first appearance of César Franck's name on a concert programme in Boston was when Mr. Gardner Lamson sang "L'Émir de Bengador" at his recital on March 9, 1892. This song was composed by Franck in 1842-43.

ORCHESTRAL WORKS:

"Le Chasseur Maudit," Chicago Orchestra, Theodore Thomas conductor, Music Hall, March 26, 1898.

Symphony in D minor, Boston Symphony Orchestra, April 15, 1899, Mr. Gericke conductor.

"Les Éolides," Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor.

"Psyché et Eros," from "Psyché," Boston Symphony Orchestra, December 2, 1905, M. Vincent d'Indy conductor (as guest).

"Sommeil de Psyché," from "Psyché," Orchestra of the New England Conservatory, March 9, 1906, Mr. Goodrich conductor.

"Les Jardins d'Eros," from "Psyché," Boston Symphony Orchestra, April 7, 1906, Mr. Gericke conductor.

"Psyché enlevée par les Zéphirs," Jordan Hall Orchestral Concert, January 31, 1907, Mr. Goodrich conductor.

Morceau Symphonique from "La Rédemption," Boston Symphony Orchestra, December 28, 1907, Dr. Muck conductor.

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ORCHESTRA AND PIANOFORTE:

"Les Djinns," symphonic poem (after V. Hugo) for pianoforte and orchestra, Chickering Production Concert, February 24, 1904, Mrs. Jessie Downer Eaton pianist, B. J. Lang conductor.

Variations Symphoniques for pianoforte and orchestra, Jordan Hall Orchestral Concert, February 28, 1907, Mr. Gebhard pianist, Mr. Goodrich conductor.

ORATORIOS AND CHORUSES:

"Les Béatitudes," Worcester Festival Chorus in People's Temple, October 29, 1900. Singers: Viola Waterhouse, Gertrude May Stein, Louise Bruce Brooks, J. C. Bartlett, Louis C. Black, U. S. Kerr, Herbert Witherspoon. George W. Chadwick conductor, Wallace Goodrich organist, Otto Roth concert-master.

"Rebecca," New England Conservatory, March 27, 1907.

"Le Premier Sourire de Mai," for female voices, Thursday Morning Club, March 14, 1907.

CHAMBER MUSIC:

Sonata for pianoforte and violin, Music Hall, January 12, 1895, Aimé Lachaume pianist, Eugène Ysaye violinist.

Quintet in A minor for pianoforte and strings, Music Hall, April 23, 1898, Messrs. Ysaye, Marteau, Bendix, Gérardy, and the pianist Lachaume.

Quartet in D, Association Hall, December 5, 1898, Messrs. Kneisel, Roth, Svecenski, Schroeder.

Trio concertant in F-sharp minor for pianoforte, violin, and violoncello, Association Hall, January 3, 1898, Mr. Proctor pianist, Mr. Kneisel violinist, Mr. Schroeder violoncellist.

PIANOFORTE PIECES:

Prélude, Choral, et Fugue, Steinert Hall, January 15, 1901, Harold Bauer.

Prélude, Aria, et Final, Steinert Hall, February 4, 1902, Harold Bauer.

Grand Caprice, Steinert Hall, December 18, 1907, Miss Laura Hawkins.

Danse lente. This piece composed in 1885 was played by Mr. Bauer

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at his recital February 10, 1914. Was this the first performance? My impression is that it was not.

TRANSCRIPTION: Prelude, Fugue, and Variation (from the set of Six Organ Pieces) for pianoforte and harmonium, Steinert Hall, December 5, 1903, Harold Bauer pianist, Wallace Goodrich harmonium.

Mr. Bauer played his transcription of this organ piece for pianoforte alone in Jordan Hall, January 2, 1908.

SONGS:

"L'Émir de Bengador," March 9, 1892, Gardner Lamson, baritone.

"La Procession" (with pianoforte), Music Hall, March 25, 1899, Mme. Blanche Marchesi.

"Lied," Steinert Hall, February 11, 1904, William Kittredge tenor.

"Mariage des Roses," Steinert Hall, February 11, 1904, William Kittredge tenor.

Sacred music by Franck has been performed here in Catholic and Protestant churches. An arrangement of the "Panis Angelicus," interpolated in the mass for three voices twelve years after the mass was composed, was performed at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 23, 1901. The arrangement was for saxophone (Mrs. R. J. Hall), violoncello obbligato (Alexander Blaess), harp, and quartet.

It is not always easy to determine the first performance of an organ piece. Wallace Goodrich played at public recitals in Symphony Hall these pieces: Chorale No. 2, B minor, October 25, 1900; Pastorale, March 21, 1901; Chorale No. 1, E minor, March 28, 1901. The Chorale in A minor, No. 3—all three were composed in the year of Franck's death—was played at a concert of the Boston Symphony Orchestra, December 26, 1914, by John P. Marshall, organist of the orchestra.

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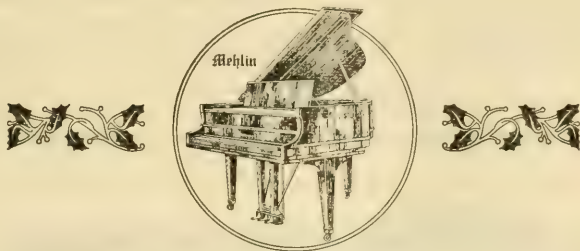
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Mr. ERNEST SCHELLING was born at Belvidere, New Jersey, on July 26, 1876. His first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory of Music when he was nine years old and continued his studies at Bâle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900-04 Mr. Schelling appeared as a virtuoso in cities of Europe and South America.

The list of his compositions includes a symphony, "Impressions (from an Artist's Life) in form of Variations on an Original Theme," for orchestra and pianoforte (Boston, 1915), Concerto for violin and orchestra, performed for the first time on October 20, 1916, at a concert of the Boston Symphony Orchestra in Boston, Mr. Fritz Kreisler, violinist, Symphonic Legend for orchestra (Warsaw, 1903), a Fantasia for pianoforte and orchestra, Fantastic Suite for pianoforte and orchestra (Amsterdam, 1907), chamber music, and pianoforte pieces.

*
*
*

Mr. Schelling has played in Boston at concerts of the Boston Symphony Orchestra:—

1905, February 25, Schumann's concerto.

1908, January 25, Schelling's Fantastic Suite for pianoforte and orchestra.

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1915, December 31, Schelling's "Impressions" (Mr. Schelling pianist).

He played Chopin's concerto in F minor at a Sunday concert at the Boston Opera House on March 8, 1914, Felix Weingartner conductor.

Chamber concerts: On March 14, 1905, he played at a Kneisel Quartet Concert (Saint-Saëns's Pianoforte Quartet in B-flat major, Op. 41); on December 22, 1908, with the Hess-Schroeder Quartet (Juon's Trio Caprice for violin, violoncello, and pianoforte, Op. 39).

He has given these recitals: 1905, March 2, 11; 1908, February 18, November 30; 1913, January 27.

CONCERTO FOR PIANOFORTE, NO. 2, IN A MAJOR . . . FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.

This concerto was sketched in 1839. It was completed and scored in 1849. There are two manuscripts in the Liszt Museum at Weimar. One bears the date September 13, 1839; the other is dated May 6, 1849. Hans von Bülow in a letter to Weissheimer stated that there were two versions of the concerto,—versions that belong to the years 1849-50. An edition for two pianofortes was published in November, 1862. The score was published in 1863 and the orchestra parts in November, 1874. The concerto is dedicated to Hans von Bronsart,* by whom it was played from manuscript for the first time at a concert for the benefit of the Orchestral Pension Fund in the Grand Ducal Court Theatre, Weimar, January 7, 1857. Liszt conducted. His symphonic poem "Ce qu'on entend sur la montagne" was also per-

* Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, Petrograd, and in the chief cities of Germany, conducted the Euterpe concerts at Leipzig (1860-62), succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865-66). In 1867 he was made Intendant of the Royal Theatre at Hanover and in 1887 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1896); Symphony No. 2, in C minor, "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer, Ingeborg Starck.



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formed for the first time at this concert. The second performance of the concerto was at Berlin, January 14, 1858, in the Sing-Akademie, when Karl Tausig was the pianist and von Bülow conducted.

The first performance in Boston was at a concert of Theodore Thomas's Orchestra, October 5, 1870, when Anna Mehlig * was the pianist, and this performance is said to have been the first in the United States.

The autograph manuscript of this concerto bore the title "Concert symphonique," and, as Mr. Apthorp once remarked, the work might be called a symphonic poem for pianoforte and orchestra, with the title "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. Adagio sostenuto assai, A major, 3-4. The first theme is announced at once by wood-wind instruments. It is a moaning and wailing theme, accompanied by harmonies shifting in tonality. The pianoforte gives in arpeggios the first transformation of this musical thought and in massive chords the second transformation. The horn begins a new and dreamy song. After a short cadenza of the solo instrument a more brilliant theme in D minor is introduced and developed by both pianoforte and orchestra. A powerful crescendo (pianoforte alternating with strings and wood-wind instruments) leads to a scherzo-like section of the concerto, Allegro agitato assai, B-flat minor, 6-8. A side motive fortissimo (pianoforte) leads to a quiet middle section, Allegro moderato, which is built substantially on the chief theme (solo 'cello). A subsidiary theme, introduced by the pianoforte, is continued by flute and oboe, and there is a return to the first motive. A pianoforte cadenza leads to a new tempo, Allegro deciso, in which rhythms of already noted themes are combined, and a new theme appears (violins and 'cellos), which at last leads back to the tempo of the quasi-scherzo. But let us use the words of Mr. Apthorp rather than a dry analytical

* Anna Mehlig Falk was born at Stuttgart, July 11, 1836. She was a pupil of Lebert and Liszt. She played with much success in European countries and in the United States. Her first appearance in Boston was at a concert of the Harvard Musical Association, March 3, 1870, when she played Chopin's Concerto in F minor, No. 2. She appeared in New York for the first time at a concert in the Academy of Music, December 18, 1869, when she played a concerto by Hummel, and had as companions Antoinette Sterling, contralto, and Jules Levy, cornetist. After her marriage she lived in Antwerp.



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sketch: "From this point onward the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.' It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic, until it, too, becomes magical, and possessed of the power of working wonders by black art."

* *

This concerto is scored for solo pianoforte, three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, strings.

It has been played at these concerts in Boston by Mr. Baermann, February 23, 1884, April 22, 1899; Mr. Joseffy, February 22, 1890; Mr. Busoni, April 1, 1893; Mr. Godowsky, March 16, 1901; Mr. Joseffy, March 26, 1904; Mr. Litschig, October 21, 1905; Mr. Ganz, October 19, 1907; Mr. Gebhard, March 2, 1912.

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ON THE STEPPES OF CENTRAL ASIA: ORCHESTRAL SKETCH, OP. 7.

ALEXANDER BORODIN

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

"Dans les Steppes de l'Asie Centrale: Esquisse Symphonique" was composed in 1880 for performance at an exhibition of tableaux vivants at the theatre of Petrograd on the occasion of the 25th anniversary of the Tsar Alexander II. These tableaux represented episodes in Russian history.

The score bears an explanatory preface in Russian, French, and German. It may be thus translated into English:—

"In the silence of the sandy steppes of Central Asia is heard the refrain of a peaceful Russian song. One also hears the melancholy sound of Oriental song, the steps of approaching horses and camels. A caravan, escorted by Russian soldiers, traverses the immense desert, continues fearlessly its long journey, abandons itself trustfully to the protection of the Russian warlike band. The caravan steadily advances. The song of the Russians and that of the natives mingle in one and the same harmony. The refrains are heard for a long time in the desert, and at last are lost in the distance."

The work, dedicated to "Dr. F. Liszt," is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Allegretto con moto, 2-4. The first violins, divided, sustain an upper pedal point. Under this the clarinet sings an exotic tune, which is continued by the horn. The "Oriental melody" is announced by the English horn. These melodies are finally combined.

The Sketch was performed for the first time in the United States, at a matinée of the Philharmonic Society of Brooklyn, N.Y., Theodore Thomas conductor, March 23, 1886. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 27, 1892, November 30, 1895, April 18, 1903.

* *

The Sketch was composed while Borodin was hard at work on his opera "Prince Igor" and it shows the influence of his studies for that

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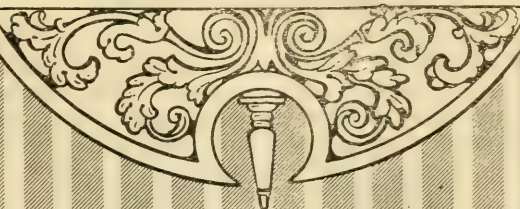
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opera. Stasoff had furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtski, a nomadic people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced comic characters; and he began to compose the music. But the opera was unfinished when he died. In a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, it was produced at Petrograd in November, 1890. The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915. Mme. Alda, Jaroslavna; Mr. Amato, Prince Igor. The other singers were Messrs. Botta, Didur, Seguro, and Bada. Mr. Polacco, conducted. The chief dancers were Rosina Galli and Giuseppe Bonfiglio.

The March and Dances from "Prince Igor" were played at a Boston Opera House concert, December 1, 1912; the Dances were played there again December 22, 1912. André Caplet conducted the performances. The ballet from "Prince Igor" was danced for the first time in Boston by Diaghileff's Ballet Russe at the Boston Opera House, February 1, 1916. Mr. Bolm was the chief warrior; Mr. Ansermet conducted. There were other performances that season. The ballet was performed again by the Ballet Russe at the Boston Opera House on November 7, 1916. Mr. Monteux conducted. There were other performances that week.

*
* * *

The first measures of "On the Steppes of Central Asia" are reproduced, with other themes from Borodin's works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

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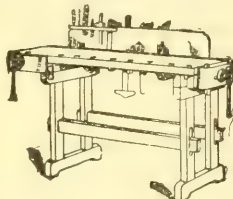
OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER
(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

Domineco Barbaja, manager of the Kärnthnerthor and the An der Wien theatres, had commissioned Weber to write for the former opera house an opera in the style of "Der Freischütz." Weber had several librettos in mind before he chose that of "Euryanthe"; he was impressed by one concerning the Cid by Friedrich Kind; the two quarrelled. Then he thought of the story of Dido, Queen of Carthage, as told by Ludwig Rallstab, but this subject had tempted many composers before him. Helmina von Chezy, living in Dresden when Weber was there, had written the text of "Rosamunde" to which Schubert set music.* The failure of this work apparently did not frighten Weber from accepting a libretto from her. She had translated a version of the old French tale mentioned above for a collection of mediæval poems ("Sammlung romantischer Dichtungen des Mittelalters"), edited by Fr. Schlegel, which was published at Leipsic in 1804. She entitled her version, "Die Geschichte der Fugendsamen Euryanthe von Savoyen" ("The Story of the innocent Euryanthe of Savoy"). The original version is in the "Roman de la Violette" by Gilbert de Montreuil.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz.

* The romantic play "Rosamunde, Fürstin von Cypern" was produced at the Theatre An der Wien Vienna, December 20, 1823, and performed only twice.



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The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16-19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about

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its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction and, as it seemed, with effect."

* *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Eury-anth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won

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the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

Lord Cromer, reviewing Sir Sidney Lee's Life of Shakespeare in *The Spectator* of January 29, 1916, incidentally inquired into the source of the wager incident in "Cymbeline": "But it is perhaps less well

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known . . . that 'Cymbeline,' though mainly based on a story of Boccaccio, perhaps—although Sir Sidney Lee thinks to a very slender extent—owed its origin to an English work published in 1603 and bearing the amazing and amusing title of 'Westwards for Smelts,' etc."

In *Notes and Queries* of April 29, 1916, Mr. A. Collingwood Lee showed that this hypothesis is untenable: "The only source that is possible is the ninth tale of the second day of Boccaccio's 'Decameron,' although whether direct or by means of some translation or adaptation it is a difficult matter to determine. . . . 'Westwards for Smelts,' which is a very free 'bourgeois' rendering of the 'Decameron' tale, contains, indeed, the incident of the wager, which is common also to 'Cymbeline,' as well as to many other tales; but it does *not* contain the incident of the villain being concealed in a chest, the incident of the 'birth-mark,' or the description of the bedchamber, etc., *all* of which occur in both 'Cymbeline' and the 'Decameron.' It is evident that these incidents were not derived from 'Westwards for Smelts,' but either directly or indirectly from the 'Decameron.' The earliest known English translation of the 'Decameron' is that of 1620, although certain of the tales previously appeared in Painter's 'Palace of Pleasure' of 1567-8 and in other works of about the same time. There were, however, several French translations of it prior to the time of Shakespeare, which he might have known, even supposing he had no acquaintance with the original. But, besides 'Westwards for Smelts,' there is another version of this particular tale of the 'Decameron' which Shakespeare might have known. 'This mater treateth of a mercantes wyfe that afterwards went lyke a man and became a great lorde, and was called Frederyke of Jennen afterwarde.' The imprint runs 'Imprinted in Anwarpe by me, John Dusborowhge, dwelling besyde ye Camer porte in the yere of our Lorde God a. MCCCCC and XVIIJ'." This chapbook version appears to be a close rendering of an old German folk-tale of the year 1489, "Von vier Kaufmännern" ("About Four Merchants"). Neither in the German nor in the English version is there the description of the furniture, etc., of the bedchamber which is found in the "Decameron."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the

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castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

* * *

Weber conducted a few performances in Vienna with success. After the first he made cuts. After he left the city the public took less and less interest in the opera. Conradin Kreutzer endeavored to save the work by making the story more coherent and by condensing it. After twenty performances the opera was withdrawn.

First performances of the opera in other cities: Dresden, March 31, 1824, with Schroeder-Devrient as the heroine. Leipsic, May, 1824. Berlin, December 23, 1825, with Mmes. Seidler and Schulz and Messrs. Bader and Blume. Paris, at the Opéra, in a singular version, with interpolations from "Oberon," April 6, 1831, Mmes. Damoreau and Dabadie and Messrs. Nourrit and Dabadie. Mme. Schroeder-Devrient and a German chorus sang it the same year. Another version by Saint-Georges and Leuven, Théâtre-Lyrique, September 1, 1857 (Mmes. Rey and Borghèse: Michot and Balanque; Eglantine was transformed into a gypsy zarah; Adolar and Lysiat became Odoard and Reynold. Recitatives were struck out, and dialogue substituted. Berlioz's ar-

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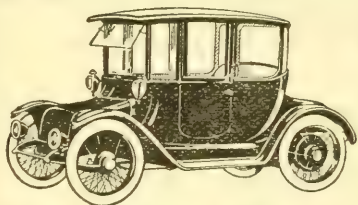
rangement of the "Invitation to the Dance" and the Gypsy March from "Preciosa" were introduced. London, June 29, 1833. New York, December 23, 1887, at the Metropolitan Opera House: Euryanthe, Miss Lehmann; Églantine, Miss Brandt; Bertha, Miss Diethey; Adolar, Alvary; Lysiart, Fischer; Ludwig VII., Elmblad; Rudolph, Ferenczy. Anton Seidl conducted. On December 1, 1884, the Liederkrantz Society of New York performed the first act in concert form.

In comparatively recent revivals there have been attempts to improve the text (Mahler brought out the opera in Vienna with many alterations or omissions). But Dr. Hans Joachim Moser, "singer, teacher and art historian," devised and constructed a new libretto for Weber's music for production at the Royal Opera House, Berlin, in March, 1915. I quote from a letter of the Berlin correspondent of *Musical America*. This letter was dated March 11.

"'The Seven Ravens'* is the title of the work that Dr. Moser has designed to replace the von Chezy libretto and rehabilitate Weber's music. His experiment promised to be of interest in determining whether a new libretto could be written successfully to an old opera and whether the 'Euryanthe' music could be made more effective dramatically to modern ears. Anticipating remarks to follow, it must be said regretfully that the attempt was not a success from either point of view.

"To my mind Moser has made a great mistake in choosing a fairy tale as the subject of a libretto for music that is largely dramatic. Could anything but a hybrid product result from such a mixture? Moser has taken the familiar tale of the seven ravens and their spinning sister as a fundamental idea, and, in addition, has constructed two more or less illogical figures in the characters of the Chancellor and his intriguing wife, who might be considered counterparts of Telramund and Ortrud, were they not so very much less believable. The good fairy who appears to the spinning maiden, while theatrically strikingly effective, especially when her advent is so cleverly planned as at the Royal Opera, emphasizes the element of incongruity when

* Operas with text founded on the fairy story "Die sieben Raben" were written by Rheinberger (Munich, May 23, 1869); Paul Schumacher (not yet performed).



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she and the maiden sing a duet of lyrical import to music rather intensely dramatic.

“‘The Seven Ravens’ contains some rather clever diction and evinces considerable knowledge of stage technique, but its author manifests little understanding of the significance of Weber’s music. Moreover, he indulges now and then in doggerel which is far from enhancing the value of his work. On the whole, I think we must rest content with Weber’s exquisite score as such and, if the original libretto can no longer be endured, depend upon concert performances for enjoyment of the music.”

The chief singers at this performance were Mmes. Hafgren-Waag, Leffler-Burkard, Claire Dux, Messrs. Unkel, Bachmann and Bischoff. Leo Blech conducted. “The scenic pictures of the four acts were veritable revelations of stagecraft.”*

* * *

A life of von Weber by Georges Servières, a volume in the series “Les Musiciens Célèbres,” was published at Paris in 1907 by Librairie Renouard, Henri Laurens, Éditeur. Servières, after speaking of Mme. von Chezy’s foolish libretto, says: “In spite of the corrections and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mme. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in the libretto of ‘Der Freischütz,’ did not dissuade him from the choice of this foolish poem.”

Servières says of the overture: “It is perhaps the most perfect of Weber’s symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent and fiery passion,—all the qualities of Weber’s nature are here marked in the highest degree, and yet, aside

* It is said that those scenes were copied from the cycle of water colors by Moritz von Schwind illustrating the legend.

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from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the dominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von

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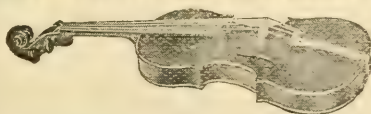
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See the essay "Carl-Maria von Weber" in "Musique d'autrefois et d'aujourd'hui," by Jean Marnold (Paris, s.d.). "The *melos* of Weber is already the art of Wagner, not only in potentiality but in action, and 'Euryanthe' (1823) is nearer than even 'The Flying Dutchman' (1842) to 'Lohengrin' (1847). Here, a quarter of a century in advance, is the same harmonic and modulatory syntax, the same sonorous speech, and, here and, there, the same words making the same phrases in the homonymous brilliance of the like luminous sonorities." See also the essay "François Schubert" in the same volume.

ERRATUM: Programme Book of November 24-25, 1916, page 344, line 17. For "two horns," read "four horns."

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(b) Der Freund.
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Jeux d'eau	Ravel		
Presto	Scarlatti	Sonata, Opus 26	Beethoven
Almeria	Albeniz	Cathédrale Engloutie	Debussy
Intermezzo, E minor		Two Mazurkas—B-flat minor and D major	Chopin
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De Blin Man
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I Doan' Want fu't stay hyeah no longah</p> | <p>3. Rock Me—Julie—Rock Me
Negro Lullaby
I'm Gwine to Alabamy (Little Studies in
You'll Git Dar—Bye and Bye Color)
Blow Li'l Breezes</p> <p>4. Massa Gwine Sell Us
When De Debbil Comes 'Round
See What de End will be
Uncle Dan, In de Mornin'
Conju'ed Me</p> |
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PROGRAMME

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| <p>I. a. Aufenthalt . . . Schubert
b. Sapphishe Ode . . . Brahms
c. Der Schmied . . . Brahms
d. Bescheidene Liebe . . . Wolf
e. Unter Sternen . . . Weingartner</p> <p>II. a. Spanish Popular Song (Ouvre-moi
ta porte)
b. Neapolitan Folk Song (Tradetore)
c. O Don Fatale . . . Verdi</p> <p>III. a. Eastern Song ("Aimant la rose, le
rossignol") . . . Rimsky-Korsakov</p> | <p>b. Song of the Hebrew
Maiden . . . Moussorgsky
c. Green . . . Debussy
d. Air de Lia . . . Debussy</p> <p>IV. a. Lullaby . . . Scott
b. War . . . Rogers
c. Two Sea Moods . . . Titcomb
The Sea Child
When I Stood upon the Sands
d. A Birthday . . . Titcomb</p> |
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Belgian Baritone

PROGRAMME

1. GERMAN LIEDER :

Bitte	Franz
Mausfallen Spruechlein	Hugo Wolf
Mit ein Wasserlilie	.	.	.	.	.	.	Grieg
Therese	.	.	.	.	.	.	Brahms
Wie froh und frisch	.	.	.	.	.	.	Brahms

Mr. GRAVEURE

2. SONATA in F minor, "Appassionata," Op. 57

Allegro assai.	Andante con moto	.	.	.	Beethoven
Allegro ma non troppo.	Presto	.	.	.	

Mme. CARREÑO

3. FRENCH SONGS:

De Soir	.	.	.	.	.	Debussy
Mai	.	.	.	.	.	Saint-Saëns
La vague et la cloche	.	.	.	.	.	Duparc
Vision Fugitive	.	.	.	.	.	Massenet

Mr. GRAVEURE

4. a. NOCTURNE in C minor, Op. 48

b. ÉTUDE in A-flat

c. BALLADE in G minor, Op. 23

Mme. CARREÑO

Chopin

5. AMERICAN SONGS:

Pleading	.	.	.	.	.	Elgar
Yesteryear	.	.	.	.	.	Bainbridge Crist
My Father and Mother were Irish	Bainbridge Crist
Vale	Kennedy Russell
Flow thou Regal Purple Stream	Arnold (Old English)

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6. a. ROMANZA

b. POLONAISE in E major

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.. PROGRAMME ..

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NOS PREMIERS AMOUR (Romance de Joconde)	-	-	-	-	-	Nicolo-Issouard
L'AMOUR DE MOI	-	-	-	-	-	Old French
TAMBOURIN	-	-	-	-	-	Old French
CHANSON A MANGER	-	-	-	-	-	Old French

II.

LAMENTO PROVENCALE	-	-	-	-	-	Paladilhe
CLAIR DE LUNE	-	-	-	-	-	Szulc
RECUIELLEMENT	-	-	-	-	-	Debussy
L'ANE BLANC	-	-	-	-	-	Hüe
CHANSON DE LA PUCE (Damnation de Faust)	-	-	-	-	-	Moussorgsky

III.

ALTE LIEBE	-	-	-	-	-	Brahms
BOTSCHAFT	-	-	-	-	-	Brahms
NACHTIGALL	-	-	-	-	-	Brahms
WENN DU, MEIN LIEBSTER, STEIGT ZUM HIMMEL AUF	-	-	-	-	-	Wolf

IV.

ASH GROVE	-	-	-	-	-	Old Welsh
BALLYNURE BALLAD	-	-	-	-	-	Old Irish
WOULD GOD I WERE THE TENDER APPLE-BLOSSOM	-	-	-	-	-	Old Irish
THUS WISDOM SINGS	-	-	-	-	-	Horsman
THE JOYOUS WANDERER (Manuscript)	-	-	-	-	-	Horsman

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Ballade in F major	} - - - - -	CHOPIN
Ballade in F minor		
Ballade in A-flat		
Ballade in G minor		
Papillons	} - - - - -	SCHUMANN
Toccata		
Etude in C minor	} - - - - -	CHOPIN
Nocturne in F-sharp minor		
Scherzo in C-sharp minor		

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Suite for two violins without accompaniment (Manuscript)	- - - - -	EMANUEL MOOR
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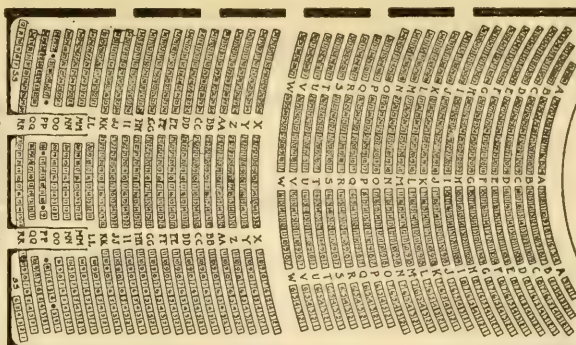
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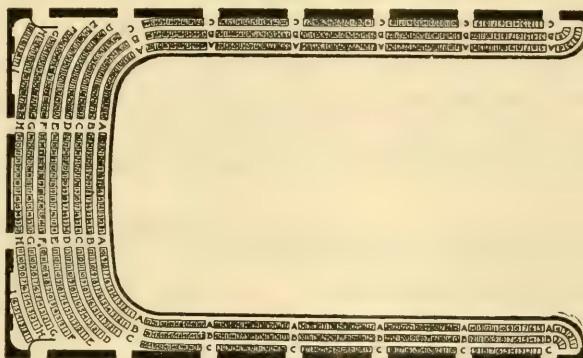


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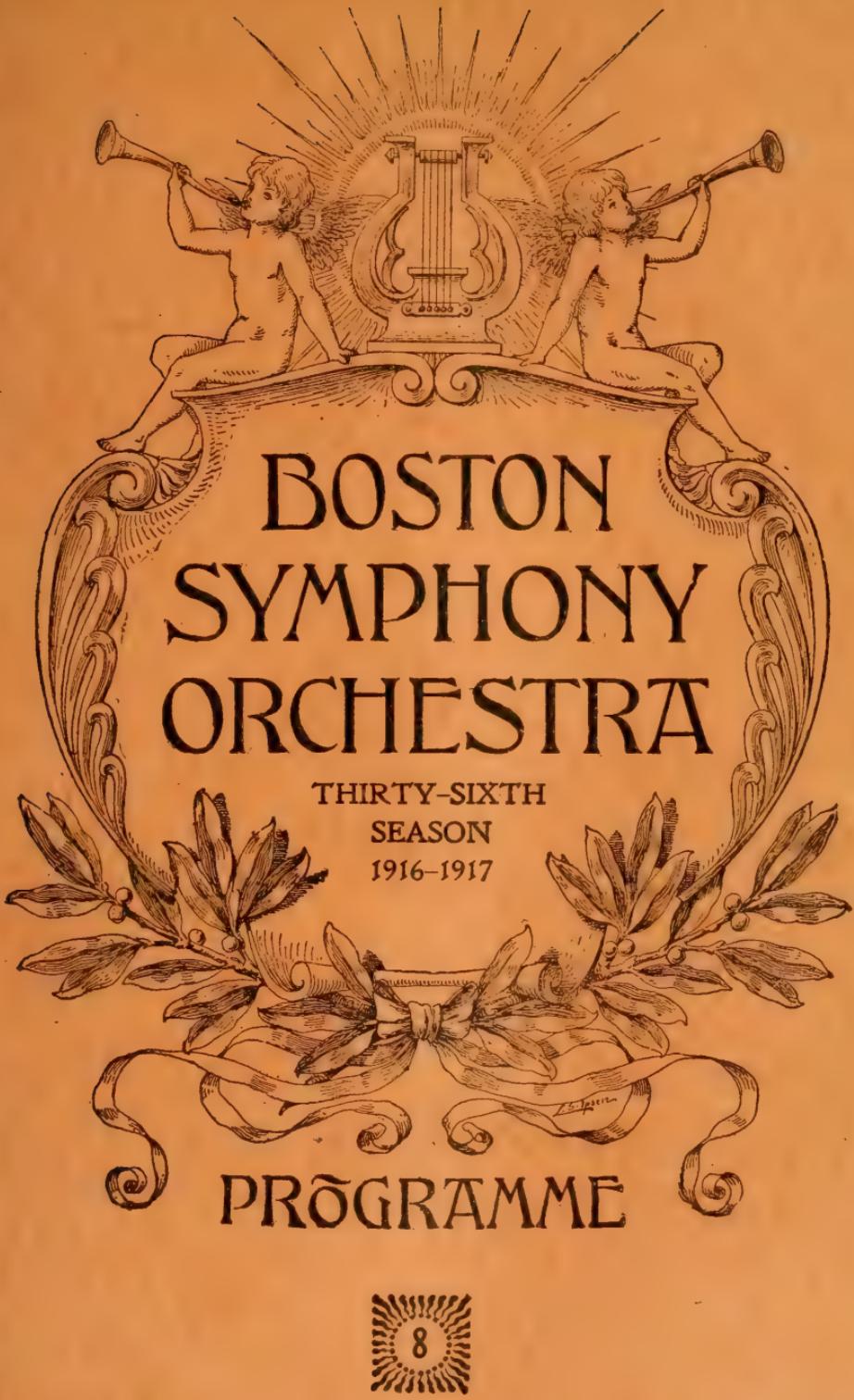
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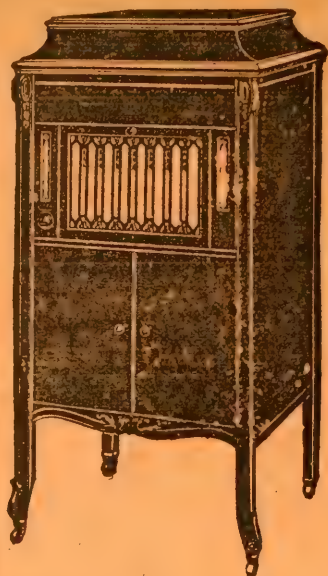


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SYMPHONY IN D MAJOR (KÖCHEL, No. 385).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This symphony was composed by Mozart at Vienna in July–August 1782. His father Leopold asked him to write music for some festival occasion at the house of Sigmund Haffner,* the rich merchant and burgomaster at Salzburg, who has been characterized as “an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests.” The Haffners were interested in the young Mozart. After Mozart made Vienna his home, he received a letter from Haffner in Salzburg, with an enclosure, a reminder of Mozart’s indebtedness to a certain merchant of Strassburg, J. G. Scherz. Mozart, in a letter written December 6, 1783, begged his father to make good for him to Haffner for a month. Having reminded him of the circumstances attending the loan, he said that the most disagreeable feature of the case was that Scherz apparently had a poor opinion of him. “And then his correspondence with Haffner in Salzburg!” The letter is curious reading.

Mozart also wrote for this wedding a march in D major (K. 249). Wyzewa and G. de Saint-Foix in their “W. A. Mozart,” 1756–1777 (vol. ii., pp. 317–320), say that a little concerto in G major for

* In Jahn’s “Mozart” (4 vols., 1856–59) the name is spelled “Hafner.”

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violin with small orchestra, composed in July, 1776, was interpolated in the Serenade, and appears there as the Andante (No. 2), Minuet in G minor with Trio (No. 3), and Rondo: Allegro (No. 4).

In July, 1782, Mozart, writing to his father, told him how busy he was, hurried in composition, and yet he had been asked to compose another Serenade for a festive occasion in the Haffner family. The father had urged him to write this, and lessen his obligation to Haffner. Mozart sent an Allegro movement, promised two Minuets, an Andante, and a Finale in a few days, and, if possible, a March: "If not, you must take it from the 'Haffner music' (which is not at all known)". The reference was to the March in D major. He finally sent the March. This composition was the symphony in D major (K. 385), sometimes known as the "Haffner" Symphony.

Mozart wrote the symphony in great haste. His opera "*Die Entführung aus dem Serail*" had just been performed for the second time, and he was busy arranging pages of it for wind instruments, a task that gave him much trouble; he was composing a serenade in C minor (K. 388); and he was passionately in love with Constanze Weber, whom he married August 4. He wrote the symphony in less than a fortnight and sent a movement, when it was ready, to his father. At first the work was in the form of a serenade; a march was the introductory movement, there were two minuets, and apparently at first flutes and clarinets were not employed. On July 20 Mozart wrote asking how it were possible for him to compose the symphony. On August 7 he wrote to his father: "I sent you yesterday a short march. I only hope that it will arrive in time and be to your taste. The first allegro must go in a fiery manner; the last as fast as possible."

The symphony was performed at a concert given by Mozart in Vienna, March 22, 1783. When Mozart received the manuscript from his father he expressed himself as "surprised" with it. He cut out the march and one of the minuets and afterward added flutes and clarinets. The concert was a brilliant affair. The emperor was present and greatly pleased. It was his custom to send money in advance when he went to a concert. He sent Mozart twenty-five ducats. The receipts in all were about 1,600 florins. The programme was a long one, composed wholly of music by Mozart: Symphony in D major; aria, "*Se il padre perdei*," from "*Idomeneo*," sung by Mme. Lange; pianoforte concerto in C major (No. 5 in the Breitkopf and Härtel collection); a scene written for the Countess Baumgarten in Munich—and sung by the tenor Adamberger—Jahn thinks this was the aria "*Ma che vi fece o stello*"; a little "*Concertant Symphonie*"; Concerto in D; Scene, "*Parto, m' affretto*," from "*Lucio Silla*," sung by Miss Teyber; an improvisation by Mozart, "because there was a pianoforte there," beginning with a fugue, then variations

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on an aria from Paësiello's opera "Die Pseudo-Philosophen," and, as the applause compelled him, he varied the air "Unser dummer Pöbel Meint" from Gluck's "Pilgrimme von Mekka"; a new rondo, "Mia Sperenza adorata," composed for Mme. Lange and sung by her; "the last movement of the first symphony," as Mozart wrote to his father. In the letter of March 29, 1783, he wrote: "What pleased me most was that the Emperor was there, greatly pleased, and applauding loudly. It is his custom to send money to the box office before he comes, otherwise I might with every reason have expected more, for his satisfaction was boundless." Cramer's *Musical Magazine* in a review of the concert stated that the general and hearty applause was unexampled in the concert-history of Vienna.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

I. Allegro con spirito, D major, 2-2. There is one energetic and dominating theme which is announced immediately. The movement is a continuous treatment of this motive. The first section is not repeated and the working-out section is short.

II. Andante, G major, 2-4. The movement is in the simplest song form.

III. Menuetto, D major, 3-4. In the trio there is a slight reminiscence of an aria from Mozart's "La finta giardiniera" written for the Carnival of 1775 at Munich, and performed at Frankfort in 1789 under the title "Das verstellte Gärtnermädchen."

IV. Finale, Presto, D major, 4-4. This lively movement is in rondo form.

The symphony was performed in Boston at a concert of the Boston Symphony Orchestra, January 10, 1885. It was played in Boston

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at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861, and no doubt there were earlier performances. The last performance here by the Boston Symphony Orchestra was on May 1, 1909, led by Mr. Fiedler, when Beethoven's Ninth Symphony completed the programme.

Miss ELENA GERHARDT was born in Leipsic on November 11, 1883. At the age of sixteen she began to study singing with Mrs. Marie Hedmont, and was her pupil for four years. When she was twenty years old, she made her first public appearance in Leipsic. Since then she has given Lieder concerts in leading European cities, and has sung a few times in opera. She made her first appearance in the United States at New York, January 9, 1912.

She gave a song recital in Boston, January 12, 1912, and her programme included songs by Franz, Schubert, Brahms, Strauss, Wolf. At her second recital, January 18, she sang songs by Schumann, Brahms, Liszt, Wolf, Strauss.

At a concert of the Boston Symphony Orchestra in Boston, February 17, 1912, she sang the scena "Die Kraft versagt" from Goetz's opera "Der Widerspenstigen Zähmung" and three songs with orchestra by Hugo Wolf: "Der Freund," "Verborgenheit," "Er ist's."



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She gave a third recital in Boston on February 23, 1912: songs by Franz, Tschaikowsky, Grieg, Weingartner, Goldmark, Rubinstein.

At a concert in aid of the Pension Fund of the Boston Symphony Orchestra, March 3, 1912, she sang songs of Wagner with orchestra: "Stehe still," "Träume," "Schmerzen"; and these songs of Schumann with pianoforte: "Provençalisches Lied," "Mondnacht," "Die Soldatenbraut," "Ich grolle nicht," "Frühlingsnacht."

On January 4, 1913, she sang these arias and songs at a concert of the Boston Symphony Orchestra: Marcello, Recitative, "Il mio bel foco," and Aria, "Quella fiamma"; Gluck, Aria of Paride from "Paride ed Elena," Act I., No. 3, "O, del mio dolce ardor"; Songs with orchestra: Strauss, "Morgen," Op. 27, No. 4; "Wiegenlied," Op. 41, No. 1; "Cäcilie," Op. 27, No. 2.

At a concert with Miss Vera Barstow, violinist, in Symphony Hall, January 19, 1913, Miss Gerhardt sang songs by Schubert, Schumann, Brahms, Hugo Wolf, Strauss. Erich Wolff accompanied her. On February 27, 1913, in recital, Erich Wolff, accompanist, she sang songs by Schubert, Brahms, E. Wolff, Hugo Wolf.

THREE POEMS, "STEHE STILL," "TRÄUME," AND "SCHMERZEN."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

These songs are Nos. 2, 5, 4, of a set entitled "Fünf Gedichte für eine Frauenstimme in Musik gesetzt von Richard Wagner." The set includes "Der Engel," "Stehe still," "Im Treibhaus," "Schmerzen," "Träume." The words are by Mathilde Wesendonck (1828-1902). Born Luckemeyer, she was married to Otto Wesendonck in 1848. When she met Wagner in 1852, she was, in her own words, "a blank

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page." She wrote dramas, dramatic poems, tales, and verses. The story of her connection with him is best told in "Richard Wagner to Mathilde Wesendonck," translated, with preface, etc., by W. A. Ellis (New York, 1905).

Bewegt (animated), C minor-C major, 6-8.

STEHE STILL.

Sausendes, brausendes Rad der Zeit;
Messer du der Ewigkeit;
Leuchtende Sphären im weiten All,
Die ihr umringt den Weltenball;
Urewige Schöpfung, halte doch ein,
Genug des Werdens, lass mich sein!

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!
Hemmet den Athem, stilltet den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Ende, des Wollens ew'ger Tag!

Dass in selig süßem Vergessen
Ich mög' alle Wonnen ermessen.
Wenn Aug' in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wieder findet.
Und alles Hoppen's Ende sich kündigt
Die Lippe verstummt in staunendem
Schweigen,
Keinen Wunsch mehr will das Inn're
zeugen:
Erkennt der Mensch des Ewigen Spur,
Und lös't dein Räthsel, heil'ge Natur.

STAND STILL.

Whirling thou wheel of the years that fly,
Measure of eternity;
Spheres full of splendor in nature's all,
Ye that surround the world's great ball,
Creation eternal cease to be,
Enough of growth give rest to me!

Stop thy work, forth-bringing power,
Fertile thought since the world's first
hour!
Cease your emotion, silence your will,
But for a second be still, be still!
Throbbing pulses, cease your sway.
End of desire eternal day.

That forgetting all around me
Of joy fullest fill may be found me.
When eye in eye we blissful mingle
Soul in soul no longer to single
Being its other self obtaining,
No longing wish of heart remaining,
Our lips grow mute in silent devotion,
No desire more, no restless motion,
When man decries eternal things,
And solves thy riddle, holy sphinx.
(English words by Francis Hueffer.)



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TRÄUME.

Sag', welch' wunderbare Träume
Halten meinem Sinn umfängen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemüthe ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Das sie wachsen, dass sie blühen,
Träumend spenden ihre Duft,
Sanft an deiner Brust verglüh'n,
Und dann sinken in die Gruft.

SCHMERZEN.

Sonne, weinst jeden Abend
Dir die schönen Augen roth,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod;
Doch ersteh'st in alter Pracht,
Glorie der düst'ren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich seh'n,
Muss die Sonne selbst verzagen,
Muss die Sonne untergeh'n?

DREAMS.

Say, oh, say, what wondrous dreamings
Keep my inmost soul revolving,
That they not like empty gleanings
Into nothing are dissolving?

Dreamings that with every hour,
Every day, in brightness grow,
And with their celestial power
Sweetly through the bosom flow?

Dreamings that like rays of splendor
Fill the bosom, never waning,
Lasting image there to render:
All forgetting, one retaining!

Dreamings like the sun that kisses
From the snow the buds new born,
That to strange and unknown blisses
They are greeted by the morn,

That expand they may and blossom,
Dreaming spend their odors suave,
Gently die upon thy bosom,
And then vanish in the grave.

(Translated by Francis Hueffer.)

SORROWS.

Sun, thou weepst every even
Thy resplendent glances red,
When into the sea from heaven
All too soon thou sinkest dead;
But new splendors thee adorn,
Glory of the darkened earth,
When thou wakest in the morn,
Hero-like of proudest worth!

Why should I in vain regretting
Load with heaviness my heart,
If the sun must find a setting,
If the sun e'en must depart?

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Und gebieret, Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, dass gegeben
Solche Schmerzen mir, Natur!

And engenders death but living,
If but grief can lead to bliss:
Oh! I thank thee then for giving,
Nature, me such pain as this.

(Translated by Francis Hueffer.)

The following quotation is from pages 16, 17, of "Richard Wagner to Mathilde Wesendonck":—

[DECEMBER, 1857.]

"[The following is a memorandum by Frau Wesendonck herself, found in company of the said two additional closes to 'Schmerzen,' the last whereof is the same as that now in use. The difference between the first and second versions of 'Träume' consists in addition of the sixteen introductory bars, the first version having commenced with our bar 17.—TR.]

"On the 30th of November, 1857, Richard Wagner wrote the music to the song 'In der Kindheit frühen Tagen' (= 'Der Engel').

"December 4, 1857, the first sketch for 'Sag', welch' wunderbare Träume?'

"December 5, 1857, the second version of 'Träume.'

"December 17, 1857, 'Schmerzen,' with a second, somewhat lengthened close. This was soon followed by a third close, beneath which stood the words: 'It must become finer and finer!'

"After a beautiful, refreshing night, my first waking thought was this amended postlude: 'we'll see whether it pleases Frau Calderon, if I let it sound up to her to-day.' *

* "Träume" was also scored for a small orchestra, and conducting eighteen picked Zürich bandmen, Wagner performed it beneath Frau Wesendonck's window, as a birthday greeting, December 23, 1857; possibly "Schmerzen" was played or sung on the same occasion.—TR.

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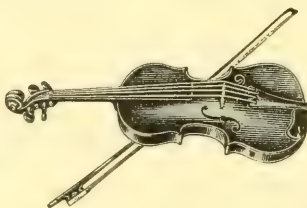
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"February 22, 1858, 'Sausendes, brausendes Rad der Zeit' [= 'Stehe still'].

"May 1, 1858, 'Im Treibhaus.'

"All five songs subsequently came out at Schott's Sons, Maince (1862), by the master's own instructions. Before their publication 'Träume' and 'Im Treibhaus' were named by himself 'Studien zu "Tristan und Isolde."'"

Wagner wrote in his Venetian diary, December 22, 1858, the diary intended for Mrs. Wesendonck, that he had been plodding at a passage in his "Tristan und Isolde,"—"wen du umfassen, wem du gelacht," and "In deinen Armen, dir geweiht," but could make no progress, until suddenly the thought came to him, and he wrote it down quickly, "A severe critic will find a touch of reminiscence in it. The 'Träume' flit close by, but thou'lt forgive me that—my darling! Nay, ne'er repent thy love of me: 'tis heavenly!"

And in Vienna, September 28, 1861, he wrote to Mathilde that he had been looking through the contents of his big green portfolio. "The pencilling of the song—I found that too—whence sprang the Night Scene (in 'Tristan und Isolde'). God knows, this song 'Träume' has pleased me better than the whole proud scene! Heavens, it's finer than all I have made! It thrills me to my deepest nerve to hear it! And to carry such an omnipresent after-feeling in one's heart without one's being overjoyed!"

* * *

"Träume" was sung at a "Popular Concert" of the Boston Symphony Orchestra in Boston on May 29, 1886, by Mme. Lilli Lehmann.

It was sung at regular concerts of this orchestra in Boston on October 20, 1894, by Miss Emma Juch (with pianoforte accompaniment); by



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Mme. Josephine Jacoby on April 9, 1898 (with pianoforte accompaniment); by Mme. Marie Brema, March 31, 1900 (with orchestral accompaniment); on March 6, 1909, by Mme. Berta Morena (with pianoforte accompaniment); on November 18, 1911, by Mme. Schumann-Heink (with orchestral accompaniment); by Mme. Julia Culp, April 12, 1913 (with orchestral accompaniment); by Mme. Geraldine Farrar, November 1, 1913 (with orchestral accompaniment).

"Schmerzen" was sung at a concert of the Boston Symphony Orchestra in Boston by Mme. Josephine Jacoby, April 9, 1898 (pianoforte accompaniment); by Mme. Berta Morena (with pianoforte accompaniment) on March 6, 1909; by Mme. Geraldine Farrar, November 1, 1913 (with orchestral accompaniment).

"Im Treibhaus" was sung by Mme. Geraldine Farrar at a concert of the Boston Symphony Orchestra in Boston, November 1, 1913 (with orchestral accompaniment).

Miss Elena Gerhardt sang "Stehe still," "Träume," and "Schmerzen" at a concert in aid of the orchestra's Pension Fund, March 3, 1912 (with orchestra).

THREE SONGS: "VERBORGENHEIT," "DER FREUND," AND "ER IST'S."
HUGO WOLF

(Born at Windischgrätz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

I. VERBORGENHEIT.

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804-75).

Mässig und sehr innig, E-flat major, 4-4.

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Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben,
Seine Wonne,¹ seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränen sehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Lass, o Welt, etc.

RETIREMENT.

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!

Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness,
Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the 'Verborgenheit' was one of the first to become popular both in Germany and other countries. It is of a kind,

* This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf." "Verborgenheit" was sung at these concerts by Miss Gerhardt, February 17, 1912; Mme. Von Endert, February 14, 1914.

II. DER FREUND.

This song was composed by Wolf at Unterach, September 26, 1888. The text is by Joseph Freiherr von Eichendorff (1788-1857).

Wer auf den Wogen schliefe,
Ein sanft gewiegtes Kind,
Kennt nicht des Lebens Tiefe
Vor süßen Träumen blind.

Doch wen die Stürme fassen
Zu wildem Tanz und Fest,
Wen hoch auf dunklen Strassen
Die falsche Welt verlässt,

Der lernt sich wacker rühren,
Durch Nacht und Klippen hin,
Lernt der das Steuer führen
Mit sicherm, ernstem Sinn.

Der ist von echtem Kerne,
Erprobt zu Lust und Pein,
Der glaubt an Gott und Sterne,
Der soll mein Schiffmann sein.

THE FRIEND.

Who on life's sea would slumber,
As rocked in an infant's cot,
Knows not of griefs that cumber
The dreams of mortal lot.

But who 'mid tempests raging
Has fought with all his might
An honest warfare waging
'Gainst sin and worldly spite,

Death's image never fearing,
With strong right arm and hand,
With God his vessel steering,
He'll guide her safe to land.

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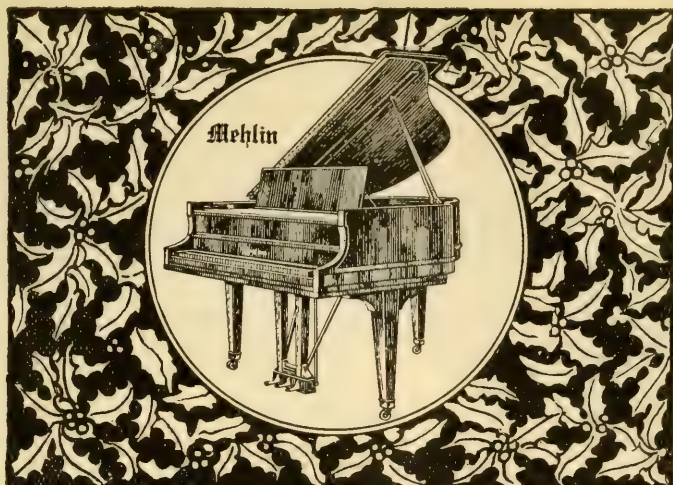
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He cares not what betide him,
On shore or storm-racked sea,
He'll trust the stars to guide him,
He shall my helmsman be!

At Unterach on the Altersee in the Salzkammergut as a guest in Eckstein's villa Wolf composed ten songs in nine days. It is said that during the composition of all the songs of 1888 he sought the opinion of his Viennese friends Josef Schalk, Ferdinand Löwe, and Richard Hirsch, "not of course as a guide or a corrective—for no man ever saw his own work so objectively as Wolf when once it was set down on paper—but for the pleasure it gave him to know himself thoroughly understood by men of discrimination."

"Der Freund" was sung at these concerts by Miss Gerhardt on February 17, 1912, with orchestral accompaniment.

III. ER IST'S ("TIS SPRING").

The poem is by Eduard Mörike (1804-75):—

Frühling lässt sein blaues Band
Wieder flattern durch die Lüfte.
Süsse, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen;
Horch, ein Harfenton!
Frühling, ja du bist's,
Dich hab' ich vernommen.

Springtime flaunts his banner blue,
Borne on high by ev'ry zephyr;
Sweet the perfumes, welcome ever
Through the land that float anew.
Now the violets dream;
Soon they will be waking;
Hark! a harp-tone near!
Springtime, thou art here,
Thou this joy art making.

(English translation by *Frederic Field
Bullard, Oliver Ditson Company's Edition.*)

"Er ist's" was composed by Wolf for voice and pianoforte on May 5, 1888. In February of that year he went to live at Perchtoldsdorf, a little village near Vienna. The house of his friend Heinrich Werner was put at his disposal. He wrote the first of this set of Mörike's



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songs, "Der Tambour," on February 16, and by November he had composed fifty-three of them. The days actually devoted to their composition were apparently forty-two in number. On one day he wrote three. His letters to his friends at this period were extraordinary. "Just now," he wrote to Edmund Lang, February 22, "I have written a new song. A heavenly song, I tell you! *quite* heavenly! marvellous! It will soon be over with me, for my facility increases from day to day. How far shall I yet go? I dread thinking of it. I have no inclination to write an opera, for I tremble to think of the number of ideas it would mean. Ideas, dear friends, are terrible. I feel it. My cheeks glow with excitement like molten iron, and this state of inspiration is to me not a pure joy but a ravishing torture. To-day I have put together in imagination a whole comic opera at the piano. I believe I could do something really good in this line. But I shrink from the hardships of it; I am too cowardly for a methodical composer. What does the future hold in store for me? This question torments and alarms me and occupies my thoughts in sleeping and waking. Am I one that is called? Am I in the long run indeed one of the chosen? God forbid! That would be a fine business for me!" Later he wrote about two songs, one of them so strange and awful that he was afraid of it: "God help the poor souls who will one day hear it." Another song he described as so strikingly characteristic and intense that "it would lacerate the nervous system of a block of marble"; and of another, "Fussreise," he said: "When you have heard this last song you can have only one wish in your soul—to die." As Mr. Ernest Newman, whose translation of the letters I have just quoted, says in his excellent *Life of Wolf* (New York, 1907): "All this time he was deliciously happy—lived with the utmost frugality, worked at his songs all day, made music with a few chosen friends at night, and almost



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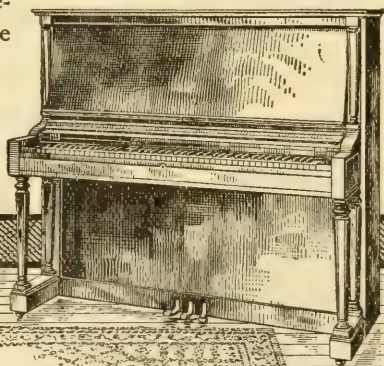
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dismissed from his mind the crude external world in which he had so long struggled for a place." *

The Mörike volume was published in the spring of 1889 by the Wetzler firm in Vienna. The firm no longer exists. An Eichendorff volume was published in the fall of the same year. Early in 1890 the Goethe volume was published. A few friends paid the expenses of publication. Dr. Ernst Decsey makes this statement in the second volume of his *Life of Wolf* (p. 30): "About two hundred volumes were sent across the ocean to America, whereby a part of the expense of printing was provided for. This was an order by a Mrs. Elisabeth Fairchild of Boston, who became acquainted with Wolf in Bayreuth. The Mörike songs had made so deep an impression on her that she supplied herself immediately in American proportions so that she might thus surprise her singing friend."

Wolf orchestrated in 1889 and 1890 the accompaniment of about twenty of his songs. That of "Er ist's" was orchestrated in 1890. The scores of "Mignon," "Anakreons Grab," "Ganymed," and "Er ist's," were lost in 1894. Wolf was on his way in November, 1893, to mail them for a concert in January, 1894, to be given by Siegfried Ochs in Berlin. He left them in a street-car, and was not able to recover them. He described "Er ist's" as "brilliantly scored." So he was obliged to "set himself bravely at his writing desk." Yet Dr. Decsey says that the score of "Er ist's" (February 20, 1890) published by Peters is "perhaps the first instrumentation recovered" (vol. iv., p. 103).

In November, 1888, Miss Ellen Forster sang "Er ist's" with two other songs by Wolf at a musical evening of the Vienna Wagner Verein.

* Dr. Haberlandt says that when Wolf was at work, he would scarcely sleep, eat, or go out of the house. "When the songs were written he would run to play them over to his friends, laughing and crying at the same time."

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This society did much to make the songs known to the public, as did Ferdinand Jäger, the tenor. The songs began to be heard in Berlin,—Mme. Hertzog sang them,—and in January, 1893, Miss Elisabeth Leisinger sang three of them—one was “Er ist’s”—with great success at a Gewandhaus concert in Leipsic.

“Er ist’s” was sung in Boston with orchestra at concerts of the Boston Symphony Orchestra by Miss Tilly Koenen, January 1, 1910; by Miss Gerhardt, February 17, 1912.

And of this song Mr. Newman wrote: “The piano part is a fine example of Wolf’s logical working out of an emotion. It is mainly one big crescendo of feeling. Examine it from ‘Veilchen träumen schon,’ and you will see that it is always ascending, until it culminates in the crashing tonic chords that enter just as the voice finishes. There is a curious and very effective ‘disappointment of expectation’ at ‘Streifen ahnungsvoll das Land’ where the harmonies modulate away from the key our ear has been led to anticipate.”

* * *

“Verborgenheit” and “Er ist’s” were sung by Mr. Eliot Hubbard as early as November 30, 1896, at his concert.

“Der Freund” was sung here by Dr. Ludwig Wüllner on January 17, 1909, when five other songs by Wolf were sung here for the first time: “Auf ein Wanderung,” “Lied vom Winde,” “Liebesglück,” “Zur Warnung,” and “Abschied.”

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THE SPIRIT OF NATIONALISM.

Mr. Robin H. Legge, of the London *Daily Telegraph*, discussed May 13, 1916, an article by Mr. H. E. Krehbiel on the subject of the spirit of nationalism in music. Mr. Krehbiel wrote: "Never before in the history of our opera houses and concert-rooms was there such a stirring of the spirit of nationalism as has manifested itself in the season now waning to its close. . . . For nearly a century composers have felt impelled more and more to give utterance in their music to the spirit of the peoples to whom they belonged. In doing this they were not always cognizant of a patriotic motive. They were impelled by the desire to find new means of utterance, more direct roads to popular appreciation, new material with which to work. The impelling feeling was largely subconscious, and yet it was one with that burning desire which is largely responsible for the world war that is now preparing the people for a revaluation of the principles of morals in art as well as in manners and conduct."

The Slavic impulse of expansion which is held in such dread by the Teuton had found expression in music long before the war. Russian music, like Russian painting and Russian literature, had long before been accepted, and, says Mr. Krehbiel, it is not alone the Slavic spirit expressed through Russia that has steadily grown in assertiveness. That spirit has been stirring among the Poles and Czechs, whence have come Chopin, Moniuszko, Dvořák, Paderewski, Fibich, Smetana, and so on. "France, which created a national art long ago, and maintained it brilliantly, is striking for a new emancipation and a return to more pronounced ideals. Great Britain is bestirring itself, and America is seeking for a characteristic idiom. In every case the appeal is making

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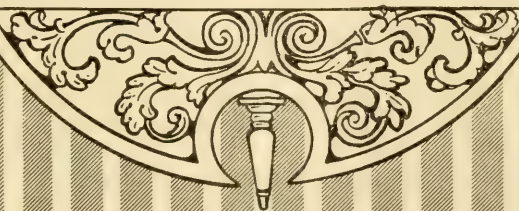
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to folk-song as the real repository of those racial and national feelings for which music can provide utterance. What a marvellous fruition there will be when the fields have been cleared and the fructified soil shall bear its new harvest!"

To this Mr. Legge replied as follows:—

"I wonder! At least it is cheering to find in that dozen of critics so strong a spirit of optimism. Yet on paper who shall deny that there is a vast amount of truth in what he suggests? True, in America was recently produced a Spanish opera, 'Goyescas,' by the deplorably ill-fated composer, Granados, who was a victim of the Sussex crime; and of 'Goyescas' we know no more here than the pianoforte pieces upon which it is largely based, the which Ernest Schelling played a few years ago. But we do know our 'Boris Godounov,' our 'Prince Igor,' or Tchaikovsky, whether in 'Pikovaya Dama,' 'Eugen Oniegin,' the symphonies, or the quartets. We know also Paderewski's 'Polish Fantasy' and Elgar's 'Polonia' (wherein lies a distinction and a great difference, as I see the matter); I don't think we know Stravinsky's 'Three Pieces for String Quartet' or his ballet, 'Le Soleil de Nuit,' both of which I am assured are 'filled with the Russian idiom.' We know well indeed the many Hungarian Rhapsodies of Liszt and his Hungarian Fantasie, and I seem to recall, however vaguely, Enesco's Rumanian Fantasy, while every one knows Dvořák's symphony 'From the New World,' which, it has become universally acknowledged, is decidedly a failure as a 'national expression' or as the expression of a national feeling. It is to be feared that the life that is in that beautiful music is due to Dvořák's inspiration, and he was very much a Czech, and not to the 'American' melodies upon which it is founded, a point of interest, since a very large number of so-called Negro melodies, among them the most popular, were composed by whites (Foster,

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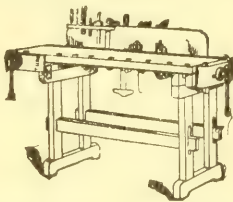
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for example), while many others are mere developments from European tunes imported into the United States in the days of the importation of slaves. However, let that pass. But if the symphony is to be accepted as a national American expression, what of Delius's 'Appalachia,' which is based upon the melody sung nightly by his Negro servant on his plantation in Florida, after his day's work?

"The fact seems to remain fairly obvious that, while a really good case can be argued in favor of the folk-song as the foundation of what is called a 'national idiom,' quite as good a case can be adduced against the theory. At this moment we in England have come to regard as essentially Russian such music as the folk-songs which Moussorgsky, Rimsky-Korsakov, and so on, have utilized in their operas. But if that be so, and the use of the folk idiom be deemed to be essential to the expression of a national spirit, what becomes of Stravinsky or Stryabin at their ripest and truest? Where shall the common denominator be found between them and their predecessors? True, both these giants in music at first came somewhat, perhaps a good deal, under the folk-song influence; but we have seen for ourselves that that of their music which has gone out into the greater world, that which they composed when they had arrived at man's estate, had almost nothing whatever in common with the folk-song, but is strongly and specifically individual. And so it would appear to be the case with the chief musicians of most countries. As soon as their feet have found the firm position for which they have worked consciously or unconsciously,—as soon, that is, as they have found themselves and their own method of expression,—they, one and all, break away from any earlier influence that may have exercised power over them, and become part, not of a mere nation or even race, but of a Kosmos.

"Is not this certainly the case in respect of the composers called



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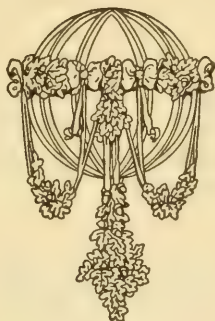


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universally great? What is the common denominator of Bach and Brahms, Beethoven and Mozart, Stravinsky and Glazounov, Saint-Saëns and Debussy? No doubt there are many points in common between any two of these composers, but are these not points of the expression of a 'spirit of nationalism' at all but merely details, in however exalted a degree, of a technique that is in reality the common stock-pot? If Mr. Krehbiel and those who think, apparently, with him are correct, Paderewski (a pure Pole) should give expression to a far deeper Polish feeling than Chopin, who was half French and lived the greater part of his life away from his original surroundings. Yet has he done so? Once more, if two Irishmen of to-day were to depict in terms of music that ordeal through which Ireland has so recently passed, the one a Sinn Feiner, the other the direct opposite, which (other things in the way of the composition being equal) would be the expression of 'the spirit of nationalism'?

"In my humble thinking, there must always be instead of a spirit of nationalism in music or in any other of the arts a spirit of antagonism against 'nationalism.' Art and politics, however large the capital letter with which you begin the latter word, are like the East and the West—never the twain shall meet!"

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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

This Suite, composed in 1878-79, was performed for the first time at Moscow, November 11, 1879. Nicholas Rubinstein conducted.

The first performance in the United States was at New York by the Symphony Society, Dr. Leopold Damrosch conductor, January 17, 1880. The Marche Miniature was then omitted. At this concert Saint-Saëns's first violoncello concerto was performed for the first time in this country. Adolphe Fischer was the violoncellist.

The Divertimento and Intermezzo were played in Boston at a Philharmonic Concert, January 7, 1881. Mr. Listemann conducted.

The Suite with the exception of the Marche Miniature was played here at concerts of the Boston Symphony Orchestra, Mr. Gericke conductor, March 17-18, 1899.

I. Introduction and Fugue. The Introduction, Andante sostenuto, D minor, 4-4, opens with a chromatic theme given out and developed by two bassoons, then taken up by the violins. The first violins give

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out another chromatic subject. This and still another theme are developed. The Fugue, Moderato con anima, D minor, 4-4, begins with the subject given out forte by first oboe and clarinet and second violins. There is "a markedly rhythmic figure in which an ascending 'Scotch snap' is peculiarly prominent." The response is for second clarinet, first bassoon, and violas. There is long and elaborate development. The subject comes in double fortissimo and in augmentation at the orthodox dominant organ point. A free coda brings the end in D major.

II. Divertimento, Allegro moderato, B-flat major, 3-4. This is in the form of a scherzo with trio. The clarinet has a waltz-like theme, at first unaccompanied, then with a pizzicato accompaniment in the strings. The theme of the trio is a flowing melody played by various wind instruments against contrapuntal figuration for the strings. Tchaikowsky wrote to Mrs. von Meck from Rome, February 28, 1880: "I chose the title of Divertimento for the second movement of my Suite, because it was the first that occurred to me. I wrote the movement without attaching any great importance to it, and interpolated it in the Suite only to avoid rhythmical monotony. I wrote it actually at one sitting, and spent much less time upon it than upon any other movement. As it turns out, this has not hindered it from giving more pleasure than all the rest. You are not the only one that thinks so. It proves for the thousandth time that an author never judges his own works with justice."* This Divertimento was added to the Suite in August, 1879.

III. Intermezzo: Andantino semplice, D minor, 2-4. Two contrasting themes are used: one of an Oriental character; the other a flowing cantilena.

* The translations quoted in this article are from Mrs. Newmarch's version of Modeste Tchaikowsky's Life of his brother Peter.

Mrs.
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IV. Marche Miniature: Moderato con moto, A major, 2-4. The score bears this direction: "To be played (*ad libitum*) after the Andante." * Yet Tschaikowsky wrote to the publisher Jurgenson from Rome, December 31, 1879: "I do not understand what you say about the 'Marche Miniature.' We never cut it out. The March was to be kept, but as it was not suitable as No. 5, it was to be published at the end of the Suite." The March is of a jocose nature, scored for piccolo, flutes, oboes, clarinets, Glockenspiel, triangle, and four violin parts.

V. Scherzo: Allegro con moto, B-flat major, 4-4. There is a single theme with subsidiary, with a second theme in E-flat minor for the trio.

VI. Gavotte: Allegro, D major, 4-4.

The Suite is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, Glockenspiel, triangle, and strings.

* * *

At Brailoff in August, 1878, where Tschaikowsky was reading with delight Alfred de Musset's plays and thinking of an opera based on "Les Caprices de Marianne," he jotted down the idea of a Scherzo for orchestra. Sojourning at Verbovka he wrote to Mrs. von Meck, September 6: "Afterwards the idea came to me of composing a series of orchestral pieces out of which I could put together a Suite, in the style of Lachner. Arrived at Verbovka, I felt I could not restrain my impulse, and hastened to work out on paper my sketches for this Suite. I worked at it with such delight and enthusiasm that I literally lost count of time. At the present moment three movements are finished, the fourth is sketched out, and the fifth sits waiting in my head. . . . The Suite will consist of five movements: (1) Introduction and Fugue,

*The tempo of the Intermezzo was originally indicated as Andante instead of Andantino. Changes were made by Tschaikowsky for a second edition of the Suite; the title page of which bore the statement that this edition should not be delivered in Russia.—P. H.

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On November 25 he wrote from Kamenka to Modeste, his brother: "Inspiration has come to me, so the sketch of the Suite is almost finished. But I am anxious because I left the manuscript of the first three movements in Petersburg and it may get lost. I wrote the last two movements here. This short—and if I am not mistaken—excellent Suite is in five movements: (1) Introduction and Fugue, (2) Scherzo, (3) Andante, (4) Marche Miniature, (5) Giant's Dance."

Tschaikowsky wrote to his publisher Jurgenson in April, 1879: "Every one is crazy over the Andante, and when I played it with my brother as a pianoforte duet, one girl fainted away (this is a fact!). To make the fair sex faint is the highest triumph to which any composer can attain."

When the Suite was first performed at Moscow it met with decided success. "The short number which Tschaikowsky once thought of cutting out of the work was encored." But Tschaikowsky at Rome in December, 1879, was disturbed because Nicholas Rubinstein had said that the Suite was so difficult as to be impossible. "Either Rubinstein is mistaken, or I must give up composing; one or the other. Why, it is my chief anxiety to write more easily and simply as time goes on, and the more I try—the worse I succeed! I asked Tanéïeff to write and tell me what actually constituted these terrible difficulties. I feel a little hurt that none of my friends telegraphed to me after the performance. I am forgotten. The one interest which binds me to life is centred in my compositions. Every first performance marks an epoch for me. Can no one realize that it would have been a joy to receive a few words of appreciation, by which I should have known that my new work had been performed and had given pleasure to my friends?"

Tanéïeff wrote to Tschaikowsky, saying that Nicholas Rubinstein had pointed out the difficulties; they were chiefly in the wind-instru-

There were beauties, not only of intention, but also of execution in his playing.

—Henry E. Krehbiel in *New York Tribune*.

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ment parts—especially in those of the wood-wind: there were too few pauses; in the “Andante” the passages leading to the second were extremely difficult; the compass of all the wood-wind instruments was too extended; there were difficult rhythms, and a superfluity of chromatic harmonies. When Rubinstein asked the first oboist why he did not play certain notes as they were written, he replied that he could, but it would be bad for his lips, because the notes lay too high. “The French oboe players,” he continued, “could bring out these high notes better, because they had different and finer mouthpieces; but with these mouthpieces the middle and lower notes suffered.” Tánéieff wrote at length and gave illustrations in notation.

Tschaikowsky was not at all satisfied with the explanation of N. Rubinstein. “From all he says, I can plainly see that he was out of temper and visited it upon the Suite.” Tschaikowsky pooh-poohed the difficulties. “Difficulty is a relative matter; for a beginner it [a certain passage for flute] would not only be difficult, but impossible, but for an averagely good orchestral player it is not hard. I do not lay myself out to write easy things; I know my instrumentation is almost always rather difficult. But you must admit that compared with ‘Francesca’ or the Fourth Symphony, the Suite is child’s play. . . . For ten years I have taught instrumentation at the Conservatoire (not remarkably well, perhaps, but without compromising myself), and two years later remarks are made to me which could only be addressed to a very backward pupil! One of two things: either I never understood anything about the orchestra, or this criticism of my Suite is on a par with N. R.’s remarks upon my Pianoforte Concerto in 1875: that

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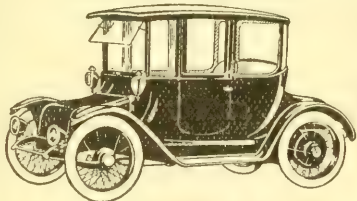
it was impracticable. What was impossible in 1875 was proved quite possible in 1878.

"I explain the whole matter thus: the oboist Herr Z. was in a bad temper—which not infrequently happens with him—and this infected Rubinstein. I like the idea that the high notes are ruination to Herr Z.'s lips!!! It is a thousand pities these precious lips, from which Frau Z. has stolen so many kisses, should be spoilt for ever by the E in alt. But this will not hinder me from injuring these sacred lips by writing high notes—notes moreover that every oboist can easily play, even without a French mouthpiece!"

The Suite was performed at Petrograd, March 25, 1880, by the orchestra of the Russian Opera under Napravnik. The Suite had great success, especially the Marche Miniature. Turgenieff was one of the hearers.

In the index of works in Mrs. Newmarch's translation of "Life and Letters of Peter Ilich Tschaikowsky" by Modeste Tschaikowsky, there are references to the First Suite as performed under Tschaikowsky's direction in Carnegie Hall, New York, in May, 1891. In his diary April 27, 1891, he noted: "I could only rehearse the first and third movements of the First Suite. The orchestra is excellent." May 6: "After the Suite the musicians called out something which sounded like 'Hoch!'" May 7: "The concert begins at two o'clock, with the Suite. This curious fright I suffer from is very strange. How many times have I already conducted the Suite, and it goes splendidly. Why this anxiety? I suffer horribly, and it gets worse and worse. I never remember feeling so anxious before. Perhaps it is because over here they pay so much attention to my outward appearance, and consequently my shyness is more noticeable." May 8: "The Third Suite is praised to the skies, and, what is more, my conducting also. Am I really such a good conductor, or do the Americans exaggerate?"

Was this First Suite played at Carnegie Hall under the composer's direction? Contemporary journals reviewing the music festival at the inauguration of Carnegie Hall do not mention it. According to them these works of Tschaikowsky were performed: May 5, 1891, Marche Solennelle; May 7, Suite No. 3; May 8, "Pater Noster and



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* *

The last movement of the Suite is a gavotte. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Cellier informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repeti-

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tion of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck * and Grétry † became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming off-spring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862),

* In "Iphigénie in Aulis" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*, andante, 4-4; in each instance the gavotte begins on an off beat. As a rule the gavotte is in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899), and Georg Schumann's "In Carnival Time"—second movement (produced in 1899).

ERRATUM: Programme Book of December 8-9, 1916, page 424, line 25; for "Fugensamen" read "tugendsamen."

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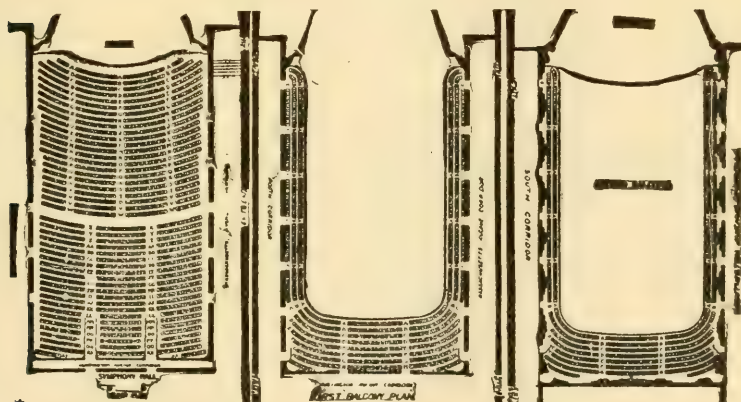
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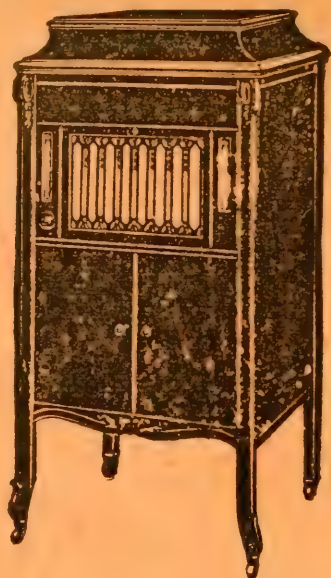
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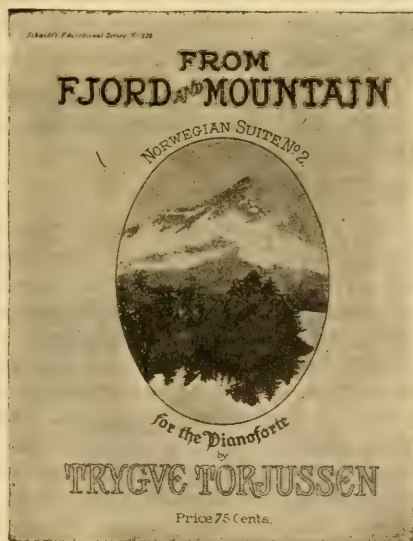
A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE):
I. FAUST, II. GRETCHEN, III. MEPHISTOPHELES . . FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

In 1912, Dr. Karl Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's "Faust" Symphony with many pencilled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never been published. There has been no comment about them in a music periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

In no way has Liszt changed the thematic contour, nor has he made serious changes in the development or in the episodes. The changes for the most part affect the orchestration. Thus early in "Faust" an arioso written originally for bassoon is given to the bass clarinet, which was not at first in Liszt's table of instruments to be employed. Here and there wind instruments are introduced to reinforce, or for the sake of greater brilliance. The greatest number of changes is in "Mephistopheles," where the "vision of Gretchen" is made much more effective. There are excisions throughout the symphony; sometimes only a measure, sometimes more.

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The "Faust" Symphony with these revisions was performed at these concerts for the first time on January 2, 1915.

* * *

Liszt told his biographer, Lina Ramann, that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, I believe, Scheffer did not portray Mephistopheles. Scheffer (1795-1858) was a warm friend of Liszt, and he made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853-54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, two pairs of kettle-drums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version now played the bass clarinet is used, but only for a few measures.

* * *

Much has been written about the "Faust" Symphony in "psychological explanation," as a voluminous commentary, and in close analysis. There are articles that may well be characterized as excellent specimens of hifalutin, as when a writer pointing out the dissonances at the beginning of the first movement alludes to the dissonance as "the mother of tragedy." Richard Pohl's elaborate essay, written in 1862 and published later in a volume of his collected essays and sketches, "Franz Liszt, Studien und Erinnerungen" (Leipsic, 1883), may be recommended to those who wish to make a minute study of the symphony. Theodore Thomas owned an exhaustive analysis, which was used in part by Mr. Hubbard William Harris, when he edited the programme books of the Chicago Symphony Orchestra. Mr. Harris was unable to acknowledge any indebtedness. The author was unknown to him, and the analysis bore neither signature nor date. "However," says Mr. Harris, "in view of its authoritative tone

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and the utter dependence of a reliable analysis of such a work upon the composer's elucidation, it is surmised that this explanation must have emanated, in some degree at least, from Liszt himself." William F. Apthorp, in his programme books of the Boston Symphony Orchestra, analyzed only the "Faust" movement, and said by way of preface: "This composition, which is really a concatenation of three symphonic poems rather than a symphony, properly so called, is somewhat recalcitrant to technical analysis. It hardly comes within the domain of programme-music proper, for the composer has published no explanatory programme nor preface with it, content to let the mere titles of the several movements help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic form that it can properly be called a symphony only by a certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are nevertheless some symphonic characteristics discoverable in the first movement." Mr. Apthorp, therefore, did not attempt any technical analysis of "Gretchen" and "Mephistopheles." He said of "Gretchen": "As for its poetic character and suggestiveness, little need be said, or could be said with profit; the composer has plainly left this for each listener to make out and interpret for himself, for the bare title of the movement is the only hint he has given."

Miss Ramann admits frankly that the symphony is, without the final chorus, merely a series of musical "Faust pictures," as the pictures by Kaulbach, Kreling, and others, are in art; but without the chorus it does not reproduce the lyrical contents of the main idea of the poem itself.

* * *

I. "FAUST."

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, *Lento assai*, 4-4.

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"A chain of dissonances," with free use of augmented fifths (muted violas and 'cellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An Allegro impetuoso, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon,* Lento assai (original version), gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, 'cellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, Meno mosso, misterioso e molto tranquillo, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are

* The references to instruments apply to the score as published.



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sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, *Affettuoso poco andante*, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, *allegro con fuoco*, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—*Grandioso, poco meno mosso*, which is given out fortissimo by the full orchestra. It is based on the initial figure of the violas and 'cellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "*tempo primo, Allegro agitato assai*," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

II. "GRETCHEN."

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (*dolce semplice*) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves

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me not," and at last, "He loves me!" The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen, is sung by first violins, dolce amoroso; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and 'cello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

III. "MEPHISTOPHELES."

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stehts verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambrose, when he said of Jacques Offenbach, in speaking of his operabouffes: 'All the subjects which artists have hitherto turned to account, and in which they have sought their ideals, must here be pushed *ad absurdum*; we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!'"

It is not at all improbable that Liszt took the idea of Mephistopheles



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parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Mr. Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth a farrago of pantomime bombast, in the manner of Boïto. The being who exists, for the purposes of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, saturnine parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically clever music, but the best picture we have of a character that in the hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run ('cellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. Interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode un poco animato follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato; the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give out the "Inquiry" motive. "The passage is as a warning apparition."

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The hellish mockery breaks out again. Some find the music now inspired by an episode in Goethe's *Walpurgis* scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. Andante: the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the Allegro non troppo the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. Poco andante, ma sempre Alla breve: the Gretchen theme is colored mysteriously; trombones make solemn declarations. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Ereigniss;
Das Unbeschreibliche,
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

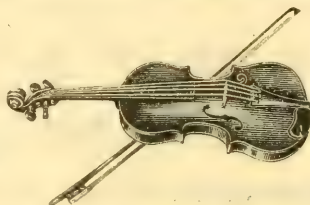
The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.

These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

On July 23, 1861, Hans von Bülow wrote Liszt a long letter, in which after warm praise of "this imposing and incomparable creation" he suggested a change in the conclusion. "And now I have another thing

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on my heart. Will you not be offended by my boldness? The declamation of 'das Ewig-Weibliche' has almost given me insomnia. I do not wish that there shall be anything vulnerable in this score, even from the view-point of the Philistines. I find only this one thing, which is, however, enough to bring on the composer of 'Faust' the reproach of being a '*straniero*' [foreigner]. I grow red with anger at the thought. Do me, a German, the favor of changing this declamation." Bülow then suggested in notation a modification, and added: "In spite of my aversion from 'litanies,' I find they may be applied to words which, as 'eternal,' present the idea of extent, vastness, infinity; this idea can be mirrored by an image, which in this instance should be the prolongation of the first vowel (E — — — —), and there is nothing ignoble in this treatment."

* *

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3-5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord in C major. For the symphony as completed in 1854 ended in this manner. The solo and Chorus Mysticus, "Alles vergänglich," was added when the composer revised the work in 1857.

At this festival at Weimar the corner-stone of the monument to Grand Duke Karl August was laid on September 3. On the next day the Goethe-Schiller monument by Rietschel and the statue of Wieland by Gasson were dedicated. At the theatre on September 3 a festival piece by Franz von Dingelstedt, Goethe's dramatic allegory,

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"Paläophron und Neoterpe," and the third act of "Don Carlos," with Dawison as King Philip and Devrient as Marquis Posa, were performed. On September 4 the dramatic festival consisted of acts from six dramas of Goethe and Schiller.

The programme of the concert September 5 was as follows: Part I.: 1. Schiller's "An die Künstler" for orchestra, solo voices, and male chorus; 2. "Die Ideale," symphonic poem after Schiller's similarly named poem; 3. Schiller's "Gruppe aus dem Tartarus" for male voices; 4. Goethe's "Ueber allen Gipfeln ist Ruh" for male quartet; 5. Goethe's "Schwager Kronos" for male chorus. Part II.: 6. "Faust" Symphony; 7. Cornelius' "Weimars Volkslied." The music of all these compositions was by Liszt with the exception of Nos. 3 and 5; the music of them was by Schubert. In the orchestra were David Grützmacher, Hermann, and Röntgen of Leipsic, the Court Quartet of the Müller Brothers of Meiningen, Grün of Budapest, and Singer and Cossmann of Weimar. Herbeck, Smetana, Radecke, Andersen, Auerbach, Griepenkerl, were present as hearers.

Liszt wrote to "a friend,"—Marie Lipsius, known in musical literature as "La Mara,"—September 14, 1857: "The health of the Princess [Carolyne Sayn-Wittgenstein] is bettering, and, although she still limps a good deal, she was able to take part in the September Festival by being present at the dedication of the monument of Goethe and Schiller, as at the dramatic performances of Dawison, Devrient, Miss Seebach, and Miss Fuhr, and at the concert of September 5, the programme of which was made up wholly of my compositions. The performance of these compositions was admirable, and I may well plume myself on the reception of my 'Faust' Symphony; a vocal quartet, 'Ueber allen Gipfeln ist Ruh,' which was repeated; the chorus, 'An die Künstler,' etc. We had for that evening more than double the ordinary number of players in the orchestra, for artists of the first rank came from Leipsic, Berlin, Meiningen, Sondershausen, and elsewhere, to assist,—men like David, Bott, Ulrich, the quartet of young Müllers, and many others, and the male chorus was enlarged to a hundred. Litolfi and Raff were among the great number of musicians in the

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audience to assist at this very categorical demonstration of 'Music of the Future.' Raff, as a *prudent friend*, gave me the advice not to injure my health by pushing my active labors to an excess!"

There were private performances, or rather rehearsals, of the work at Weimar before this festival. One was in the fall of 1854, and there were others in 1856 before the final chorus was added.

The second movement was performed at Breslau from manuscript, led by Dr. Leopold Damrosch, December 8, 1859, at a concert for the benefit of the Philharmonic Society.

The second complete performance of the symphony was at Weimar, August 6, 1861, in the Grand Ducal Court Theatre at the second concert of the Second Congress of German Musicians. Bülow led from manuscript. Liszt speaks frequently in his letters of the excellent performance. Bülow conducted the rehearsals without the score. He had memorized even the letters in the score to aid him in going over this or that passage. The other work performed at this concert was Liszt's "Der entfesselte Prometheus" (complete). The solo tenor was Meffert. The next performance was at Leipsic, March 11, 1862, at a concert led by Bülow. Schnorr von Carolsfeld was the tenor.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was the solo tenor.

The record of performances in Boston is as follows: The Gretchen "picture" was played at a Theodore Thomas concert on October 14, 1870. It was played by the Philharmonic Orchestra under Mr. Listemann on December 5, 1879. The whole symphony was performed in Boston for the first time on December 17, 1880, by the Philharmonic Orchestra; Mr. C. F. Webber, tenor, Mr. J. B. Sharland's male chorus, and Mr. W. J. D. Leavitt, organist, assisted. At this concert Mr. Adolphe Fischer (1847-91), the distinguished violoncellist, made his first appearance in Boston. The Gretchen "picture" was played at concerts of the Boston Symphony Orchestra on November 21, 1885, and October 20, 1888. The symphony, without chorus, was played

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at a concert on March 24, 1894, and it was performed on March 11, 1899, with Mr. Herbert Johnson, tenor, and a male chorus from the Cecilia. At the performance in Boston by the Philadelphia Orchestra, Mr. Scheel conductor, at the second of the Richard Strauss concerts, in Symphony Hall, on March 8, 1904, the tenor solo and chorus were omitted. The symphony without the chorus was performed in Boston at a concert of the Boston Symphony Orchestra, April 14, 1906. The symphony with chorus was performed at a concert of the Boston Symphony Orchestra on April 16, 1910 (chorus from the Apollo Club, Mr. James H. Rattigan, solo tenor); on January 2, 1915, and April 2, 1915, with the revisions (chorus from the Apollo Club; Mr. Paul Draper, solo tenor).

LISZT'S COMPOSITIONS PERFORMED AT CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA IN BOSTON.

1881-82.

Mr. HENSCHEL, *Conductor*.

"Les Préludes," December 10, 1881.

"Waldesrauschen," for pianoforte, January 7, 1882 (Louis Maas, pianist).

"Midsummer Night's Dream" Fantasy, for pianoforte, January 7, 1882 (Louis Maas, pianist).

"Venezia e Napoli," for pianoforte, January 28, 1882 (Carl Baermann, pianist).

Hungarian Fantasy, for pianoforte and orchestra, March 4, 1882 (Miss Marie Heimlicher, pianist).

1882-83.

Mr. HENSCHEL, *Conductor*.

Hungarian Rhapsody, No. 8, for pianoforte, October 7, 1882 (Carl Baermann, pianist).

Rakoczy March, for pianoforte, January 27, 1883 (Carl Baermann, pianist).

"Tasso: Lament and Triumph," February 10, 1883.

"Au bord d'une source," for pianoforte, March 3, 1883 (Miss Adèle Margulies, pianist).

Song, "In Liebeslust," with piano, March 10, 1883 (Theodore J. Toedt).

1883-84.

Mr. HENSCHEL, *Conductor*.

Hungarian Rhapsody in D, November 3, 1883 (first time).

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Hungarian Rhapsody, No. 12, for pianoforte, December 22, 1883 (George Magrath, pianist).

Polonaise in E, for pianoforte, February 9, 1884 (Carl Faelten, pianist).

Song, "Du bist wie eine Blume," February 16, 1884 (Theodôre J. Toedt).

Pianoforte Concerto No. 2, in A, February 23, 1884 (Carl Baermann, pianist).

1884-85.

Mr. GERICKE, *Conductor*.

"Orpheus," January 17, 1885.

1885-86.

Mr. GERICKE, *Conductor*.

Pianoforte Concerto in E-flat major, No. 1, October 17, 1885 (Miss Adèle Margulies, pianist).

"Gretchen," from A "Faust" Symphony, November 21, 1885.

Hungarian Rhapsody No. 1, in F, December 26, 1885.

"Les Préludes," January 30, 1886.

"Dante" Symphony, February 27, 1886.

1886-87.

Mr. GERICKE, *Conductor*.

Hungarian Rhapsody No. 2, in D, October 16, 1886.

Pianoforte Concerto in E-flat major, No. 1, October 16, 1886 (Mme. Julie Rivé-King).

Hungarian Rhapsody No. 1, in F, January 8, 1887.

"Tasso: Lament and Triumph," January 29, 1887.

"Les Préludes," March 5, 1887.

1887-88.

Mr. GERICKE, *Conductor*.

Hungarian Rhapsody, No. 2, October 29, 1887.

"Mephisto" Waltz, November 19, 1887.

Polonaise, No. 2, orchestrated by Müller-Berghaus, April 21, 1887.



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1888-89.

Mr. GERICKE, *Conductor*.

"Gretchen," from A "Faust" Symphony, October 20, 1888.

"Tasso: Lament and Triumph," December 29, 1888.

"The Ideal," January 26, 1889.

1889-90.

Mr. NIKISCH, *Conductor*.

"Les Préludes," November 30, 1889.

"Festklänge," December 28, 1889 (first time at these concerts).

Piano Concerto in A major, No. 2, February 22, 1890 (Rafael Joseffy, pianist).

Song, "O Lieb," April 19, 1890 (Mme. Steinbach-Jahns).

1890-91.

Mr. NIKISCH, *Conductor*.

Hungarian Rhapsody No. 1, in F, November 29, 1890.

"Tasso: Lament and Triumph," January 3, 1891.

Rakoczy March, March 14, 1891.

Ballad for pianoforte, No. 2, April 3, 1891 (Arthur Friedheim, pianist).*

Rhapsodies for pianoforte, Nos. 2 and 6, April 3, 1891 (Arthur Friedheim, pianist).*

1891-92.

Mr. NIKISCH, *Conductor*.

Hungarian Rhapsody for pianoforte, December 5, 1891 (Ignace J. Paderewski, pianist).

"Les Préludes," February 27, 1892.

1892-93.

Mr. NIKISCH, *Conductor*.

Song, "Die Loreley," with orchestra, October 29, 1892 (Emma Juch, soprano).

* These pieces were played by Mr. Friedheim at the Public Rehearsal, April 3, not at the concert of April 4.



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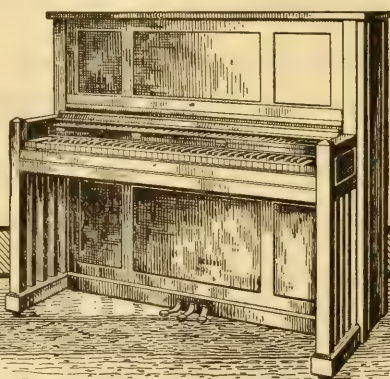
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"Tasso: Lament and Triumph," November 19, 1892.

Episode from Lenau's "Faust": Scene in the Village Tavern ("Mephisto" Waltz), January 21, 1893.

Concerto for pianoforte, No. 2, A major, April 1, 1893 (Ferruccio B. Busoni, pianist).

1893-94.

Mr. PAUR, *Conductor*.

Spanish Rhapsody, rearranged as a concert piece for pianoforte and orchestra by Busoni, January 27, 1894 (Ferruccio B. Busoni, pianist).

"Orpheus," symphonic poem No. 4, March 3, 1894.

A "Faust" Symphony, March 24, 1894 (first time at these concerts).

Scene in the Tavern ("Mephisto" Waltz), April 28, 1894.

1894-95.

Mr. PAUR, *Conductor*.

Liszt's instrumentation of Schubert's Heroic March in B minor, Op. 40, No. 3, November 17, 1894.

"Les Préludes," November 24, 1894.

Hungarian Rhapsody No. 2, in D minor (scored for orchestra by Liszt and Franz Doppler), March 2, 1895.

1895-96.

Mr. PAUR, *Conductor*.

Hungarian Rhapsody, No. 2 (scored by Müller-Berghaus), December 14, 1895.

"Tasso: Lament and Triumph," February 8, 1896.

Song, "Kennst du das Land," with orchestra, April 4, 1896 (Mrs Georg Henschel, soprano).

1896-97.

Mr. PAUR, *Conductor*.

Concerto for pianoforte No. 1, E-flat major, January 16, 1897 (Miss Adèle aus der Ohe).

Scene in the Tavern ("Mephisto" Waltz), February 6, 1897.

Hungarian Rhapsody No. 6, "The Carnival in Pesth" (first time), February 20, 1897.



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1897-98.

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1898-99.

Mr. GERICKE, *Conductor*.

Hungarian Rhapsody, No. 3 (scored for orchestra by Liszt and Franz Döppler), October 29, 1898.

"Les Préludes," November 26, 1898.

A "Faust" Symphony, March 11, 1899.

Concerto for pianoforte, No. 2, A major, April 22, 1899 (Carl Baermann, pianist).

1899-1900.

Mr. GERICKE, *Conductor*.

Hungarian Rhapsody No. 1, in F (scored for orchestra by Liszt and Franz Doppler), December 9, 1899.

"Mazeppa," symphonic poem No. 6, April 21, 1900.

1900-01.

Mr. GERICKE, *Conductor*.

Hungarian Rhapsody, No. 2 (scored by Müller-Berghaus), December 1, 1900.

"Les Préludes," January 5, 1901.

Concerto for pianoforte, No. 2, A major, March 16, 1901 (Leopold Godowsky, pianist).

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"The Battle of the Huns," symphonic poem No. 11, March 30, 1901
(first time at these concerts).

1901-02.

Mr. GERICKE, *Conductor*.

"Festklänge," symphonic poem No. 7, October 19, 1901.

Concerto Pathétique, for piano and orchestra, arranged and orchestrated by Richard Burmeister, October 26, 1901 (Richard Burmeister, pianist). First time in Boston.

"Dance of Death," for pianoforte and orchestra, January 11, 1902 (Harold Bauer, pianist). First time in Boston.

Scene in the Tavern ("Mephisto" Waltz), February 15, 1902.

Fantasia on Hungarian Folk-tunes, for pianoforte and orchestra, April 19, 1902 (Carl Buonamici, pianist).

1902-03.

Mr. GERICKE, *Conductor*.

"Tasso: Lament and Triumph," December 6, 1902.

March of the Three Holy Kings, from "Christus," December 20, 1902 (first time in Boston).

Concerto in E-flat major, No. 1, for pianoforte, January 24, 1903 (Mark Hambourg, pianist).

"Dante" Symphony, May 2, 1903.

1903-04.

Mr. GERICKE, *Conductor*.

"The Ideal," symphonic poem No. 3, November 21, 1903.

Pianoforte Concerto in E-flat major, No. 1, January 30, 1904 (George Proctor, pianist).

"Dance of Death," for pianoforte and orchestra, March 5, 1904 (Ferruccio Busoni, pianist).

Pianoforte Concerto No. 2, A major, March 26, 1904 (Rafael Joseffy, pianist).

"Les Préludes," April 9, 1904.

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1904-05.

Mr. GERICKE, *Conductor*.

"The Battle of the Huns," symphonic poem No. 11, November 26, 1904.

Legend: "The Sermon of St. Francis of Assisi to the Birds," orchestrated by Felix Mottl, December 3, 1904 (first time in Boston).

"Festklänge," April 15, 1905.

1905-06.

Mr. GERICKE, *Conductor*.

Song, "Die Loreley," with orchestra, October 14, 1905 (Mme. Louise Homer, contralto).

Pianoforte Concerto No. 2, A major, October 21, 1905 (Waldemar Luetschg, pianist).

"Tasso: Lament and Triumph," December 16, 1905.

"Orpheus," January 20, 1906.

Pianoforte Concerto in E-flat major, No. 1, March 24, 1906 (Rudolph Ganz, pianist).

A "Faust" Symphony, April 14, 1906.

1906-07.

Dr. MUCK, *Conductor*.

Pianoforte Concerto No. 1, E-flat major, December 1, 1906 (Moritz Rosenthal, pianist).

Shepherds' Song at the Cradle (first time in Boston) and March of the Three Holy Kings, from "Christus," December 29, 1906.

Scene in the Tavern ("Mephisto" Waltz), March 2, 1907.

"The Battle of the Huns," May 4, 1907.

1907-08.

Dr. MUCK, *Conductor*.

Pianoforte Concerto No. 2, A major, October 19, 1907 (Rudolph Ganz, pianist).

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Pianoforte Concerto No. 1, E-flat major, April 4, 1908 (Miss Olga Samaroff, pianist).

1908-09.

Mr. FIEDLER, *Conductor*.

Pianoforte Concerto No. 1, E-flat major, March 27, 1909 (Miss Germaine Schnitzer, pianist)

"Les Préludes," April 10, 1909.

1909-10.

Mr. FIEDLER, *Conductor*.

Song, "Die Loreley," with orchestra, October 9, 1909 (Mme. Louise Homer, contralto).

A "Faust" symphony, April 16, 1910.

1910-11.

Mr. FIEDLER, *Conductor*.

No composition by Liszt performed.

1911-12.

Mr. FIEDLER, *Conductor*.

Symphony after Dante's "Divine Comedy," October 21, 1911.

"Tasso: Lamento e Trionfo," October 21, 1911.

"Les Préludes," October 21, 1911.

Concerto in E-flat major, No. 1, for pianoforte, October 21, 1911 (Rudolph Ganz, pianist).

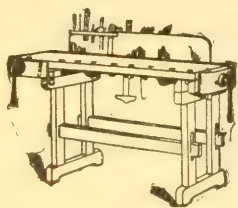
Song, "Die drei Zigeuner," November 18, 1911 (Ernestine Schumann-Heink).

Concerto in A major, No. 2, for pianoforte, March 2, 1912 (Heinrich Gebhard, pianist).

1912-13.

Dr. MUCK, *Conductor*.

"Mazeppa," symphonic poem No. 6, October 12, 1912.



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"Mephisto" Waltz, second episode, from Lenau's "Faust," March 15, 1913.

"The Battle of the Huns," symphonic poem No. 11, April 12, 1913.
Concerto No. 1, E-flat major, for pianoforte, April 26, 1913 (Germaine Schnitzer).

1913-14.

Dr. MUCK, *Conductor*.

"Les Préludes," symphonic poem No. 3; October 11, 1913.

"Hungaria," symphonic poem No. 9, January 24, 1914.

1914-15.

Dr. MUCK, *Conductor*.

March of the Three Holy Kings, from "Christus," December 26, 1914.

A "Faust" Symphony, January 2, April 3, 1915.

"Mazeppa," symphonic poem No. 6, May 8, 1915.

1915-16.

Dr. MUCK, *Conductor*.

"Les Préludes," symphonic poem No. 3, October 15, 1915.

"Ce qu'on entend sur la Montagne," symphonic poem No. 1 (first time in Boston), January 21, 1916.

Symphony after Dante's "Divina Commedia," May 6, 1916.

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1916-17.

Dr. MUCK, *Conductor.*

"Mazeppa," symphonic poem No. 6, October 13, 1916.

Pianoforte Concerto, A major, No. 2 (Ernest Schelling), December 8, 1916.

A "Faust" Symphony, December 22, 1916.

ARRANGEMENTS AND ACCOMPANIMENTS BY LISZT PERFORMED AT THESE CONCERTS.

"Lindenbaum," Schubert-Liszt; for pianoforte, January 27, 1883 (Carl Baermann, pianist).

Instrumentation of Schubert's Heroic March in B minor, Op. 40, No. 3, October 13, 1883, November 17, 1894.

Transcription of Schubert's "Auf dem Wasser zu singen," January 26, 1884 (Ernst Perabo, pianist).

Schubert's "Wanderer" Fantasia, October 18, 1902 (Raoul Pugno, pianist).

Andante cantabile from Beethoven's Pianoforte Trio, B-flat major, Op. 97, January 31, 1903.

Funeral March by Schubert, January 7, 1905 (in memory of Theodore Thomas).

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Schubert's "Young Nun," accompaniment orchestrated by Liszt, November 2, 1907 (Mme. Schumann-Heink).

This list is probably incomplete. The programmes were not always explicit.

EARLY PERFORMANCES: Liszt's Galop chromatique for pianoforte was performed by Mr. Rakemann at a concert of the Boston Academy of Music, January 1, 1842.

"Les Préludes" was apparently the first of Liszt's orchestral works to be performed in Boston. "Festklänge" was performed on March 3, 1860, at a Philharmonic concert; as the programme said, for the first time in America.

Theodore Thomas brought out in Boston the "Mephisto" Waltz (October 10, 1870), "Gaudeamus Igitur," the Goethe Festival March, Huldigungs March, "Hunnenschlacht," "The Ideal," "Vom Fels zum Meer," "Mazeppa," "Orpheus," "Prometheus."

IGNACE JAN PADEREWSKI was born on November 6, 1860, at Kuri-lowka, in Podolia, a former province of Poland. His home is now at Morges, Switzerland. He studied at the Musical Institute, Warsaw (1872-78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetizky. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1877 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced

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at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902)* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia," for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a Symphony in B minor, Op. 24, composed 1904-08 and performed for the first time at a concert of the Boston Symphony Orchestra in Boston, February 13, 1909, Mr. Fiedler conductor; a pianoforte sonata, Op. 21; and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895); Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though this book is an "appreciation" rather than a biography; and by Edward A. Baughan (London and New York, 1908).

Mr. Paderewski has played at regular concerts of the Boston Symphony Orchestra in Boston: December 5, 1891 (Paderewski's Concerto in A minor—this was his first appearance in Boston; the concerto was played in Boston for the first time by Mrs. Julia Rive-King at a Boston Symphony Orchestra Concert, March 14, 1891, and this was the first performance in the United States); January 28, 1893 (Paderewski's Concerto in A minor); December 23, 1899 (Beethoven's Concerto, No. 5, in E-flat major); April 22, 1905 (Chopin's Concerto, No. 2, in F minor); November 16, 1907 (Rubinstein's Concerto in D minor);

* The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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February 13, 1909 (Saint-Saëns's Concerto in C minor, No. 4); March 14, 1914 (Paderewski's Concerto in A minor); March 10, 1916, Stojowski's Pianoforte Concerto, No. 2, Op. 32 (first time here).

He has played here at a concert of the Symphony Orchestra of New York, December 9, 1891 (Rubinstein's Concerto in D minor and Liszt's Hungarian Fantasia). At a concert for the benefit of members of the Boston Symphony Orchestra, March 2, 1892, he played Schumann's Concerto and Liszt's Hungarian Fantasia. At his own concert with the Boston Symphony Orchestra, November 19, 1895, he played Chopin's Concerto, No. 2, in F minor, and his own Polish Fantasia. At a concert of the Boston Symphony Orchestra, January 5, 1896, for the benefit of the family of E. Goldstein, he played his own Polish Fantasia and solo pieces by Liszt and Chopin. At concerts in aid of the Pension Fund of the Boston Symphony Orchestra, April 30, 1905, he played Beethoven's Concerto in E-flat, No. 5, and Chopin's Ballade in A-flat major, Mazurka in B minor, Étude in G-flat major, and Polonaise in A-flat major; and on December 29, 1907, when he played Beethoven's Concerto in E-flat major, pieces by Chopin, etc.

He played in Boston with the Kneisel Quartet, March 30, 1896, Beethoven's Trio in B-flat major and Brahms's Pianoforte Quartet in A major. He also played with the Adamowskis a quartet by Brahms, and pieces by Beethoven, Bach, Schumann, and Chopin on February 26, 1892.

Recitals in Boston: 1891, December 7, 8, 23, 28, 29.

1892, February 23, 24, 25, 27, March 22.

1893, January 4, 12, 21, February 11, March 23, April 1.

1895, November 23, 30.

1896, April 4.

1899, December 27, 30.

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1902, February 19, March 3.

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1907, November 5, when he played his Variations and Fugue for the first time in Boston; December 21, when he played his Sonata in E-flat minor for the first time in Boston.

1909, February 6.

1913, November 7, 23.

1914, April 5.

1915, October 10 (with address), for the Polish Victims Relief Fund; December 3, 19.

1916, November 12.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54 . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by

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Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

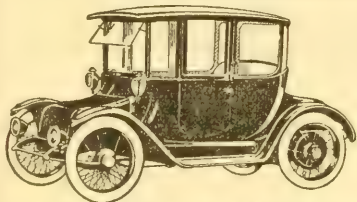
The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss



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aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Harold Bauer (February 3, 1906, and November 25, 1911), Mr. Norman Wilks (March 29, 1913), Mr. Josef Hofmann (December 13, 1914).

It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmized pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning.

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There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

* * *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the

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pianist. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum*: "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* pro-

*This use of the word "finger" to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—P. H.

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ducing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

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TSCHAIKOWSKY	- - - - -	Quartet in F major, Op. 22
CÉSAR FRANCK	- - - - -	- Quintet in F minor

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Scherzo | Bach
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Mendelssohn |
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Allegro
Scherzando
Andante
Allegro Rondo Final | Lalo |
| | MR. THIBAUD | |
| III. | Prélude
Reflets dans l'eau
Danse de Puck
Clair de lune
L'isle Joyeuse | Debussy |
| | MR. COPELAND | |
| IV. | Poème | Chausson |
| | MR. THIBAUD | |
| V. | SPANISH DANCES:
Recuerdos
Tango }
Castillas }
Bourrée Fantasque | Grovez
Albeniz
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Apaisement	Chausson
Mai	Saint-Saëns

4. GERMAN LIEDER:

Fragment aus dem Æschylus	Schubert
Das sie hier gewesen	Schubert
Danksagung an den Bach	Schubert
An die untergehenden Sonne	Schubert
Orpheus	Schubert

5. AMERICAN SONGS:

The Lights of Home	Linn Seiler
Sylvia	Oley Speaks
I Told my Love to the Roses	Rosamond Johnson
A Little Bird	Bainbridge Crist
Mistletoe	Bainbridge Crist
A Rondel of Spring	Frank Bibb

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PROGRAMME

ERNEST BLOCH - Quartet in B major (Manuscript)

Andante moderato—Lamento
Allegro frenetico

Andante molto moderato (Pastorale)
Vivace

Ernest Bloch, the Swiss composer whose lyric drama *Macbeth* created a sensation when first presented at the Paris *Opéra-Comique* in 1910, composed the "Quartet in B major" especially for the Flonzaley Quartet, to whom it is inscribed. It is a notable addition to the chamber music repertory. The first movement, broad and noble, develops into a passionate elegy, employing Hebraic themes, whose colorful treatment is followed by the succeeding *Allegro frenetico*, a vivace of barbaric vigor with a climax of great effect. In exquisite contrast the nocturnal pastorale (literally composed and thought out "in the open" among the inspiring scenery of its author's native land), sings the charm of "consoling nature." As a lyric interlude it intervenes between the *Allegro frenetico* and the rhapsodic closing *Allegro con fuoco*. The quartet has no set program but a subtle bond of character and feeling gives unity to the four movements.

EMANUEL MOÓR

Suite for Two Violins without accompaniment (Manuscript)

(Dedicated to Mr. Betti and Mr. Pochon.)

Allegro moderato
Presto

Adagio molto
Allegro con brio

The new "Suite for Two Violins" is another work by a distinguished European composer written for the members of the Flonzaley Quartet, who give it its first performance. The four movements are well contrasted, the *presto*, a brilliant sprightly number in *Tzigane* style, being especially effective, and the entire work an interesting addition to a little cultivated genre—the art duo for violin.

HAYDN - - - Quartet in G major, Op. 77, No. 1

Allegro moderato
Adagio

Menuetto
Allegro con spirito

This graceful, happy work, with its serene introductory movement, its expressive *adagio*, the ingenious quick *minuetto* and the concluding "break-neck *presto*, bubbling over with gaiety, laughter and high spirits" may well be one of those of which Mozart wrote that they had "first taught him how to write a quartet."

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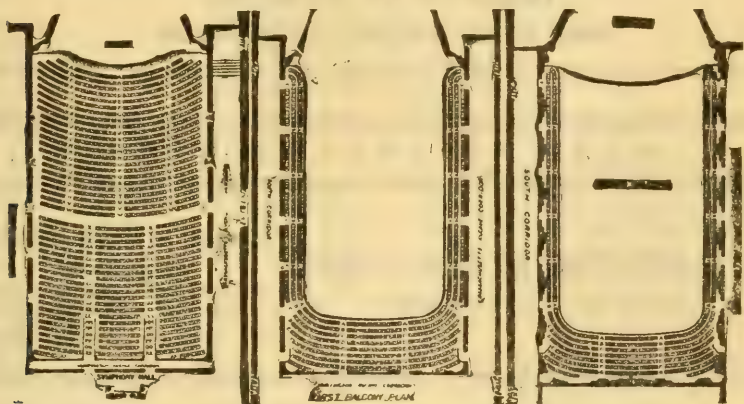
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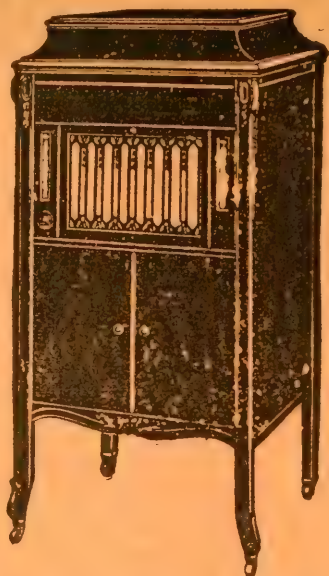
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FLUTES.

Maquarre, A.
Brooke, A.
de Mailly, C.
Battles, A.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Mimart, P.
Vannini, A.

BASSOONS.

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Mueller, E.
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Mueller, F.

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Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

HORNS.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

TRUMPETS.

Heim, G.
Mann, J.
Nappi, G.
Kloepfel, L.

TROMBONES.

Alloo, M.
Belgiorno, S.
Mausebach, A.
Kenfield, L.

TUBA.

Mattersteig, P.

HARPS.

Holy, A.
Cella, T.

TYMPANI.

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FRIDAY AFTERNOON, DECEMBER 29, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 30, at 8.00 o'clock

Beethoven Symphony No. 8, F major, Op. 93
I. Allegro Vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

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SYMPHONY IN F MAJOR, No. 8, Op. 93 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1912." Glögg's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

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As the name of Mälzel is associated closely with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

Mälzel, maker of automata, exhibited in Vienna during the winter of 1812-13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took

* For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i. pp. 322-326. The two were afterwards reconciled.

† There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up these senseless terms, Allegro, Andante, Adagio, Presto."

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the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his “Organographie,” repeating the statement, adds, “I think there is an extra cipher.” But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of “Mr. Maelzel, Professor of Music and Mechanics, inventor to (*sic*) the Panharmonicon and the Musical Time Keeper.” He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen’s effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him.

* Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle*, London, Summer of 1914.)



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Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"* a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420-484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

* * *

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]),

* See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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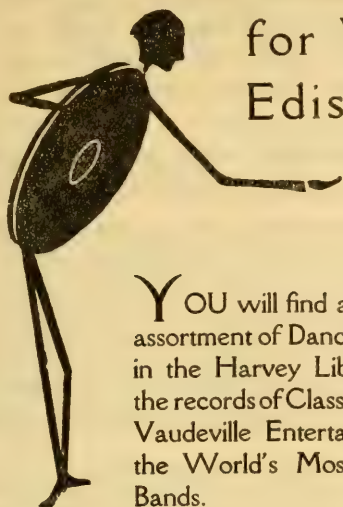
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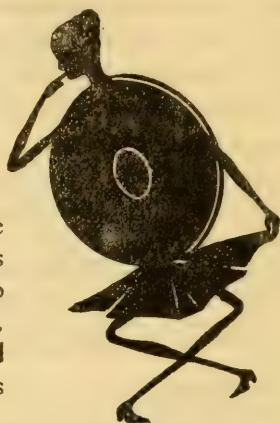
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sung by Mrs. Milder-Hauptmann,* Siboni,† and Weinmüller;‡ this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation after one hearing was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann, whom Beethoven once honored by calling him "stupid ass!" She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigénie en Tauride," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

† Giuseppe Siboni, born January 27, 1780, at Forlì, died at Copenhagen, March 29, 1839, was conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1797), at London, at Vienna (1810-14), Prague, Naples, St. Petersburg, and in 1810 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828-92), pianist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Sorø. He was born at Copenhagen and he died there. The Earl of Mount-Edgcumbe, a discriminative critic, says that he sang well, "but with a thick and tremulous voice." Parke, the oboe player and the author of the entertaining "Musical Memoirs," heard him at the King's Theatre, London in 1807: "The voice of Siboni was not extensive, but he managed it with skill."

‡ Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebling. His chief parts were Thoas, Leporello, Sarastro, Figaro, and Zamoski in Cherubini's "Faniska." He also distinguished himself in church and oratorio music.



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The conditions are so without parallel it is not altogether strange that many buyers of so-called “department stores” —buyers who are held to a rigidly fixed limit as to the amount of stock they may carry — convinced themselves that the reports of shortage were exaggerated, or, if they knew better, were not able to show the management that if they did not buy when they could, the time would come when they could not buy at all.

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the Italians say, *furor*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience

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("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219-222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, Beethoven is reported as having said: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked *Tempo di minuetto*, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his

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made during the last week of December will be entered on bill rendered February 1.

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F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as Tempo di minuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante, the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing Ländler, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old Ländler tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic contretemps raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

Mozart wrote from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." Mr. H. E. Krehbiel, in a note ("Mozart," by Friedrich Kerst, New York, 1905), adds: "There



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might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion." But the character of the minuet varied somewhat according to the country. Count Moroni characterized the dance as the true portrait of the eighteenth century. "It was, so to speak," says an anonymous writer, "the expression of that Olympic calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour.'" But it is doubtful whether Haydn's minuets were written with any thought of the court dance, and many of Mozart's suggest the necessity of a lively pace. Mr. Vernon Blackburn of the *Pall Mall Gazette* found fault with Mr. Ignaz Friedman, a pianist, for playing (February 13, 1906) a minuet by Suk: "Instead of giving it, as that inimitable form of music should be given, in a straight, direct, and classical manner, he actually at times played with tempo rubato. Now, seeing that the Minuet is essentially a dance form, tempo rubato should be absolutely excluded from any interpretation of it." But may there not be freedom in pace in the interpretation of music written in the form of an old dance, but without precise reference to the dance itself?

* * *

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

* * *

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, *Allegro vivace e con brio*, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. *Allegretto scherzando*, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. *Tempo di minuetto*, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. *Allegro vivace*, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

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The first movement of this symphony was in the original version shorter by thirty-four measures.

* * *

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïveté, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in the "Eroica," the "Battle of Vittoria," and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at Petrograd, March 27, 1846; at Moscow, April 7, 1861; at Rome, March 4, 1876; at Madrid, probably not before the nine symphonies were performed as a cycle in 1878.

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"THAMAR," SYMPHONIC POEM FOR ORCHESTRA AFTER A POEM BY
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(Born at Nijni-Novgorod, January 2, 1837; * died at Petrograd, June 24, 1910.)

Michail Lermontoff's poem "Tamara" was written in 1841, the year that he was killed in a duel with Major Martynoff at the foot of the Maschuk Mountain in the Caucasus, July 27. (Lermontoff was born on October 14, 1814, at Moscow.)

The poem is printed in Russian and in a French translation by N. Stcherbatcheff on a leaf of the score. (There is a translation into German by Friedrich Fiedler—"Gedichte von M. I. Lermontoff," published by Reclam, Leipsic.)

The score also contains this argument: "Since Michail Lermontoff's little poem 'Thamar' would only with some difficulty be reprinted as a whole on a concert program, it will be sufficient in this instance to print only the following extract." But there is room here for a paraphrase of the poem, as translated into French by Stcherbatcheff, whose translation is fuller than the German one by Fiedler:—

Where the waters of Térék † roar in the narrow and misty defile of Darial there rose in the air an ancient tower, browned by blasts of storms, dominating the dark depths. In the tower sat Queen Tamara, an angel of paradise in her beauty, but a demon of hell in her soul, cruel, cunning, yet divine. Through the mist of midnight, breaking through the damp vault of heaven, a bright light burned in the distance. The passerby, belated, saw it and believed it to be the sign of a hospitable halting-place. A voice was suddenly heard, penetrating, seductive, appealing with a singular spell, seizing the senses and melting the heart. Shepherd, merchant, and warrior were at once intoxicated by the sensuous call. A door opened for them silently. The eunuch with sombre features was there to guard it. Luxuriously stretched on a couch, with the gold of her robe mingling with the brilliance of Eastern pearls, Thamar appeared, a fairy-like vision. The wine

* Mrs. Newmarch gives the date December 31, 1836 (O. S.). Belaïeff's Catalogue of Music by Russian Composers gives the date January 2, 1837. Riemann and Montagu-Nathan give the latter date.

† A poem by Lermontoff, "Die Gaben d's Térék," written in 1839, suggested to Karl Davidoff a symphonic "character picture," similarly entitled, for orchestra, which was produced at Petrograd in 1884.



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sparkled as it was poured into two cups. Arms interlaced in fiery embraces. Kisses sealed burning breaths. Passionate cries in the shadows awakened the echoes by their strident clamor. It seemed like unto a grand nocturnal festival with the revel of a hundred ardent lovers; or that in this tower, formerly silent, mortuary rites were celebrated. But when the first streaks of dawn lighted the heights, this wild and brutal orgy forthwith ceased, and everything became gloomy and still. Then the Terek, alone disturbing the silence, bore the mutterings of a distant storm. Foaming ridges were tossed up from rolling billows. The swift torrent, mad with fright, carried in its waves a lifeless body. At this supreme moment a pale shadow breathed "Farewell!" from far to the beloved one. It breathed such tender rapture, the voice was so gentle, that all its accents, charged with promise, seemed to picture an approaching and infinite happiness.

* *

When this symphonic poem was played in New York for the first time, February 13, 1908, the annotator of the programme found that the Terek's torrent was "suggested at the opening by a running figure in the violoncellos and basses over which soon appears Thamar's theme, first in B minor, as in brooding expectancy, and then in happier mood in D major, exhaling feminine charm and beauty. Balakireff next seeks to portray the strange dual nature of the woman, indicating her lively aspect by a descending theme for wood-wind, her demoniac passions by a wild tarantella, and her irresistible fascination by a haunting Oriental figure in 12-8 time. These melodic ideas, worked out with subtle alterations of rhythm and harmony, suggest in order the tempting of the traveller into the tower, the magic arts of Queen Thamar, and the rising tide of excitement, culminating in a staccato crash of the full orchestra, followed by a brief pause. When the music resumes it is in the monotonous accents of the river, above which floats languidly the opulent D major * melody of Thamar, as in the utterance of a sighing farewell."

Mr. Hubbard William Harris in his notes to the Programme Book

* The close is in D-flat major. Ed.



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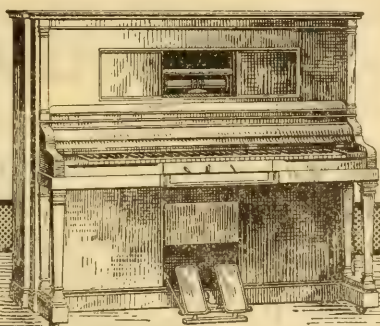
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of the Chicago Orchestra, March 31, 1905, found that the merchant passing by is typified by the section in D-flat major, 12-8, Allegro moderato, violins; the shepherd, by the theme given to the bassoon; the warrior, by drum taps followed by a solo for oboe, quasi Andantino; that Thamar's seductive song is in the section Allegretto quasi Andantino, oboe solo with harp accompaniment.

The best analysis is Lermontoff's poem.

Balakireff made sketches for "Thamar" in 1866-67, about the time he obtained material for his Overture on Bohemian Themes, during a sojourn in Prague. It was in 1866 that he published a collection of folk-songs which influenced the then young composers of the radical Russian school. Mr. Montagu-Nathan says in his "History of Russian Music": The harmonic coloring of "Thamar" is "the outcome of a tour of the Caucasus, undertaken prior to Balakireff's settlement in St. Petersburg." Now Balakireff arrived in Petrograd "to preach the gospel of nationality to the worshippers of Bellini and Meyerbeer" when he was eighteen years old (1855).

In October, 1869, Balakireff, writing to Tschaikowsky concerning the latter's "Romeo and Juliet," thanked him for his letters. "Your last made me so unusually lighthearted that I rushed out into the Nevsky Prospect; I did not walk, I danced along, and composed part of my 'Thamar' as I went." In January, 1877, Borodin wrote to Mme. Karmalina (the niece of Glinka): "Here is a very pleasant and gratifying piece of news of which you are doubtless ignorant. Balakireff, the amiable Balakireff, has come to life again as regards music. He has always been the same Mily Alexeivich, ardent defender of the sharps and flats, and all the minutest details of some composition which formerly he would not hear mentioned. Now he besieges Korsakoff once more with his letters about the Free School, takes the liveliest

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interest in the composition of concert programmes, works at his 'Thamar,' and is finishing an arrangement, for four hands, of Berlioz's 'Harold in Italy.' . . . In short, he is resuscitated." In 1880 Balakireff visited Borodin for the first time in nine years. "But his manner was just the same as if he had only left us the day before. The next day he reappeared, gay and radiant . . . he played the piano, chatted, discussed, gesticulated with the greatest animation. . . . Naturally he let us hear 'Thamar.'"

"Thamar" was completed in 1882. Mr. Montagu-Nathan says that it was performed the following year. I have been unable to verify this statement. The symphonic poem was surely performed at Petrograd in 1884 at a concert of the Free Music School, when Balakireff conducted. The programme was as follows: Liszt's symphonic poem "Von der Wiege bis zum Grabe"; a new pianoforte concerto, by Rimsky-Korsakoff (N. S. Lawroff, pianist); Borodin's Steppe Sketch; a ballad by Dargomijsky, and "Grusinisches Lied" by Balakireff, sung with orchestra; excerpts from Moussorgsky's opera "Khovantchina" (instrumental prelude, chorus of hunters, dance of odalisques, scene and "Prayer" chorus, final scene); and "Thamar." A Petrograd correspondent spoke of "Thamar" as new and most successful.

The first performance in the United States was by the Chicago Symphony Orchestra at Chicago, October 23, 1896. There was another

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performance by this orchestra March 31, 1905. The first in Boston was at a concert of Russian music led by André Caplet at the Boston Opera House, December 1, 1912. There was a second performance at this Opera House, December 22, 1912.

The ballet "Thamar" with Balakireff's music was produced for the first time in the United States at the Boston Opera House by Serge de Diaghileff's Ballet Russe, February 8, 1916. Miss Flore Ravelles, the Georgian Queen; Adolf Bohm, the Prince; Mr. Ansermet, conductor. The ballet was performed again at the Boston Opera House by the Ballet Russe, November 6, 1916, Mr. Monteux, conductor.

* * *

The symphonic poem is scored for three flutes, oboe, English horn, three clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, tam-tam, two harps, and strings. It is dedicated to "François Liszt: Hommage respectueux de l'auteur."

* * *

The story of "Thamar," as told by Lermontoff, recalls that of Marguerite of Burgundy mentioned by Villon in his "Ballade des Dames du Temps jadis,"—

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Mr. Hilaire Belloc, commenting on this poem, wrote: "The queen, who in the legend had Buridan (and many others) drowned, was the Dowager of Burgundy that lived in the Tour de Nesle, where the Palais Mazarin is now, and had half the university for a lover: in sober history she founded that college of Burgundy from which the École de Médecin is descended; the legend about her is first heard of (save in this poem) in 1471, from the pen of a German in Leipsic." It was on this legend that the Elder Dumas based his famous drama "La Tour de Nesle," a drama in five acts, produced at the Porte-Saint-Martin, Paris, May 29, 1832, when Mlle. Georges took the part of Marguerite; Bocage, that of Buridan; Lockroy, that of Gaultier d'Aulnay; Delafosse, that of Philippe d'Aulnay, and Auguste, that of Orsini.

M. Pierre Janet, annotating Villon's Ballade, which was written in 1461, speaks of the tradition among the students at the University of Paris that a Queen of France had made the Tour de Nesle the scene of her nocturnal debauches. "She drew unto her all the passers-by, especially the students, who pleased her; when her caprice was satisfied, she had them killed and thrown into the river." This at least is certain: the three daughters-in-law of Philippe de Bel were accused of adultery. One of them, Marguerite of Burgundy, the wife of Louis X., known as Le Hutin, was shut up for her bad behavior in the Château-Gaillard in 1314 and strangled with a napkin in August, 1315.* The story was that Buridan escaped the fate of other students. This Jean Buridan was a renowned philosopher of the fourteenth century. He taught

* Her sisters were Jeanne, Comtesse de Poitiers, and Blanche, Comtesse de la Marche.

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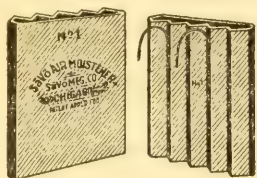
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in the University of Paris. His "Commentaires sur la Logique, sur la Morale, et sur la Métaphysique d'Aristotle" were highly esteemed. Some say that he was rector of the University in 1320 and a deputy to the Roman Court. Robert Gaguin represents him as flourishing in the reign of Philippe de Valois in the year 1348 and thereby refutes the injurious legend. It is also said that Buridan finally went to Vienna and founded there the Academy. His name has been preserved through the sophism, "The ass of Buridan," to show that if an animal were not determined by an external motive, he would not have the force to choose between two equal objects. Buridan's hungry ass stood between two full measures of oats, or, also thirsty, between a measure of oats and a bucket of water. If he stood still, he would die of hunger, or of hunger and thirst. If he turned towards one or the other, he was then endowed with free will. See the article "Buridan" in Bayle's Dictionary.

There are legends of women whose behavior was similar to that of Marguerite of Burgundy in "The Thousand Nights and One Night," and in other collections of tales.

* * *

The Georgian Queen Thamar was unlike the Thamar of the legend. The elder daughter of George III., King of Georgia, she succeeded her father as ruler about 1184. She wedded a Russian prince, George, son of Andrew Bogolubskoi. At first a brave warrior, he afterwards gave way to debauchery so that the nobles insisted that the marriage should be broken. He went to Constantinople, and, when he learned of Thamar's marriage to David Janslau, or Soslau, incited by his companions, he marched with an army against her. Thamar put herself at the head of her troops and defeated him twice in battle. She let him go to his estate and even provided him with an escort. In other wars she was victorious. She extended her frontiers, and thus gained the surname "Mepbe," or king. An intellectual woman, she en-



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couraged writers. When she died, about 1212, Trebizond, Erzerum, Armenian Tovin, and Kars were ruled by her. George IV., her son, succeeded her.

*
* *

Balakireff's Symphony in C major was performed in Boston at a concert of the Boston Symphony Orchestra, Dr. Muck, conductor, March 14, 1908.

His Overture on a Theme of a Spanish March was performed here at a concert of the Boston Symphony Orchestra, Mr. Fiedler, conductor, November 25, 1911.

"En Bohème," symphonic poem, was performed in Boston at Mrs. R. J. Hall's concert in Jordan Hall, January 21, 1908, Mr. Longy, conductor.

"Islamey," piano piece, has been played here by Arthur Friedheim (April 29, 1891), Edward MacDowell (March 28, 1892), Carlo Buonamici (January 17, 1898), Alexandre Siloti (March 12, 1898), Harold Bauer (December 8, 1900, April 12, 1902), Emil Paur (April 20, 1907) and by other pianists.

Balakireff's Scherzo in B-flat minor has been played here by Harold Bauer (December 4, 1905), and by Felix Fox (November 25, 1907).

Miss Lena Little sang Balakireff's "Song of the Goldfish" and "Selim's Song" at a concert in Boston, with Mrs. Emil Paur, pianist, November 30, 1897.

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MUSICAL TASTE: THE CATHOLIC AND THE PAROCHIAL.

(From the London Times, September 30, 1896.)

We are all judges of music, as we are of pictures, military operations, and other matters—at least, we habitually judge them. There is, of course, no imperious need for people to become articulate at all after hearing music, but when they do, their opinions are apt to be startlingly diverse. For the fact is we differ enormously in our power of finding the good of the moment. And since there is little doubt that the good is there if we could see it—or hear it—it is worth while to inquire why it is that we miss it when we do miss it.

Perhaps we are not looking for the right thing. We fancy that the kernel of the music lies in some arresting phrase, and we wait impatiently through the intervening tracts of sound for its recurrence. There was a certain tenor in a certain choir who used to make dots with a pencil during practices over what he called "the best notes," and the rest of the chorus might go hang. He was "sinning his mercies," like the royal red deer who descends the combe, bites a piece out of each turnip, and throws the rest over his shoulder. Or we know something about the voice and estimate a singer entirely by his technique and not by his brains, by his compass and not by his use of it. We might almost as

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well judge him by his facial expression or the cut of his coat. Or, again, there are musicians who say they can read a score, even an intricate one, in an armchair. So they can. But music is written for the heart, not for the head; and it never yet appealed to a heart in an armchair.

Or perhaps we are imperfect listeners. Giorgione and Raemakers have shown us the outside of listening, but we may not have realized that the inside of it is an act of great attention demanding will. When people make it harder for us by coming late they remind us how essential it is to be in time ourselves. When we are distracted by curious antics on the part of the executants, we may shut our eyes, and it is wonderful how much clearer everything becomes. Children can give their attention for a quarter of an hour, grown-ups about twice as long; and no one ought to stay at a concert for much more than an hour if he means to listen.

Taste may be bigoted, or indiscriminate, or catholic. Bigotry names the stage at which live ideas become dead labels. Music is full of such moments. Vittoria filled the motet with strength, and Palestrina with sweetness; and J. Handl and the Bernabeis emptied it of both. The aria which Carissimi fashioned and Steffani stereotyped was beginning to palsy invention when Handel broke the mould. The sparkling cascades of Catalani's highly-paid song became the commonplaces of all singers until Jenny Lind showed that they were only tinsel and lime-light and poured out the money in charity. The bigots of to-day imagine no perfection apart from sonata-form, and would hardly be persuaded to look for it elsewhere, though Bach himself arose from the dead to find it.

Lack of discrimination is a lack of humor. The pre-Weber operas bounded by conventions which the male singers and the church-forms had established, Bach's (whisper it only!) double-stoppings for the viola da gamba, the turgid harmonies of the *Hymn of Praise*, the alternating grandiloquence and silliness of the Domestic Symphony, down to Sullivan's "Lost Chord" (the Frith's "Derby Day" of music) and the Bach-Gounod "Ave Maria" (as if Mackworth Praed had undertaken to re-write "Lycidas") are instances among composers. Among instruments we have with us the overbuilt and undertoned organs, the

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callous pianola, and the brainless street-barrels. And for the treatment of instruments there are the "arrangements" which rain down daily upon us from competent and incompetent sources, leaving the soil too sodden for anything to grow properly.

True taste in music is neither parochial nor cosmopolitan, but catholic. It fortifies experience with memory and vision. We have to find our way about music as we find it about other things—about the Lake country, let us say. We get a few landmarks first, learn the lie of the streams, and gradually link up one district with another. We may leave the outliers for the moment: no immediate necessity is laid upon us to worship Beethoven's later quartets or to endure the "Ave Maria." But between the tense reticence of the one and the ingenious insult of the other lie acres upon acres of interest. And roaming through these with a map in the hand and a song in the heart we get to know and love the land which is our heritage and our hope.

NATIONAL IDIOM: THE CULT OF FOLK-MUSIC.

(*London Daily Telegraph*, April 8, 1916.)

War is perhaps the only crisis that ever makes a nation self-conscious. To-day, in England, this self-consciousness is expressed in most things from the making of an army to the making of a jam-tin bomb. Without this sort of self-consciousness we could not exist, or deserve to exist if we could. In art, however, and especially in the art of music, self-consciousness (I do not wish to be dogmatic) may only be another word for decadence. The exigencies of war have brought us to a state of self-criticism in musical affairs unusual to us, and we are rather naïve about it. We are discovering that we have a folk-song literature, and we are beginning to prattle about a renaissance of chamber-music. In being so concerned for our precious traditions we forget that the collection and so-called "preservation" of our folk-songs is no more valuable, spiritually or materially, and no more symbolical of our national life than the preservation of Cleopatra's Needle—a remarkable

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monument of something or somebody most of us know nothing whatever about, and, if it were possible, care less. But we would be greatly offended if it were knocked down.

It must be obvious to any student of musical history that no School was ever brought into being by the deliberate—I might almost say the cold-blooded—study of folk-music. We all love folk-music—no folk-music is unworthy—but let us not lose our heads over it. To Mr. Cecil Sharp those of us who care for old songs and tunes are always grateful. He has rooted out many hundreds we had never heard or heard of, and nearly as many he had never heard or heard of himself. A good many of these he has played to me (for I share his enthusiasms, though not all his convictions) before they returned in print-guide to Somerset and other places where he got them. Mr. Sharp, most reticent of artists, has treated his finds with the greatest care. As Mr. Clutsam puts it in the *Observer*, he has done “everything necessary for their welfare in disinterring them and dishing them up on a platter of simple and sympathetic harmonies, that for all practical purposes are hardly to be improved upon.” He allows himself the license of a pianoforte to set his accompaniments, but there his “creative” work finishes. He is content that so many lovely tunes are at least not lost and can now be bought for the least possible expense.

Now come along those who cry: “Let our music be pure English! Away with cosmopolitanism! (whatever that is). We are Anglo-Saxons (whatever that is). We are British (whatever that is). You cannot possibly found (and what, pray, does “found” mean?) a really English school unless you go to the fountain from which have bubbled all those wonderful tunes that have made the pulses of generations of English men and women beat faster. . . .” And so on. You may have been born in Brighton or Brixton, and brought up on Czerny and Beethoven, but you will never be a real English composer until you know your Somerset or your Norfolk. How could you? There cannot possibly be any “real” English life in the pubs and pavements of Brixton or the promenades of Brighton.

Then the vexed question of idiom crops up. You must be authentic in your speech; you must give your phrase exactly the right twist,

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and your accent exactly the right stress, or you are not one of us. You must be very careful of your modes (Greek things originally, but no matter), and avoid mixing them with any conceits of Debussy and other aliens. When you are arranging "The Londonderry Air" you must avoid any tendency to run into the Dresden Amen; you must always keep those wonderful purple-crowned hills in your mind's eye, and the smell of the peat fire in your nostrils, It would be as well, perhaps, if you went down into Glencolumkille for a holiday; it's a bit bleak in winter, and there's only one decent hotel within many miles of rough roads, but you'd be sure to get the local atmosphere all right. The people are very kind-hearted and hospitable, and they have the real Gaelic spirit. Of course, if it's inconvenient and too expensive to go so far afield you can always buy these tunes—they can be had from several sincere publishers, and they are usually well edited. So you are safe.

And "idiom"—what is it? Is it that "indefinable something"—the ultimate *cliché* of the distracted critic—or is it really and truly definite and definable? Although I have been a student of music for years, I have never heard a good definition of the word as applied either to art music or folk-music. You will not find any satisfaction in any musical treatise. When Mr. Cobbett's patriotic invitation to composers to write phantasies on folk tunes was being discussed just lately in this journal, none of the correspondents, not excepting Mr. Cobbett himself, was quite clear as to what was meant by the word. One correspondent asked, rather petulantly, why anybody should seek to cultivate a national idiom, and stated as his belief that if you tried to you could not—at any rate, by studying folk-song. But he avoided any attempt at definition. He was followed last week by another who insisted that idiom—he took it for granted that we are all agreed as to the propriety of the word—could and should be "arranged"; but this correspondent rather confused in his illustration what are merely pianoforte accompaniments with works intended to be creative—full-blown, high-falutin' chamber music.

Fundamentally, the idea of this deliberate and dogged cult of folk-music seems to me to be thoroughly unhealthy. It is the shutting-

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out of that inevitability which is the life-breath of great, impulsive art. One of two things is bound to happen: either the finished work will, so to speak, creak like bad stage machinery; or (if the musician have enough of the divine fire) it will soar up and beyond and far away from the printed themes, repudiating them, forgetting them. And who shall say what the "idiom" will be—the idiom of "Lord Rendal," or "The Flowers of the Forest," or "The Londonderry Air"? No. If it is a work of genius it will be the composer's own; it will owe nothing to "Lord Rendal" or the others. But it may owe something to the tram-lines of Brixton, or the cinemas of Brighton, or perhaps—who knows?—to some terrifying dug-out in Flanders.

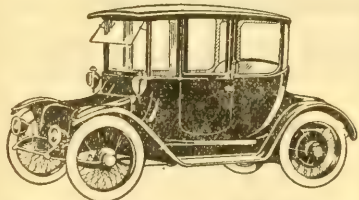
SYMPHONIC VARIATIONS ON THE CHORAL "WER NUR DEN LIEBEN GOTT LÄSST WALTEN" GEORG SCHUMANN

(Born at Königstein, October 25, 1866; now living in Berlin.)

This set of variations was first performed on January 11, 1899, at Bremen. The Chicago Symphony Orchestra played the variations in Chicago, October 20, 1900. The first performance in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Gericke, on October 26, 1901.

The variations are scored for two flutes, two oboes, English horn, two clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, organ, and strings.

There was a period, and it was of long duration, when chronic contrapuntists found no keener pleasure than in experimenting with chorals, to surprise, to baffle, to play at hide-and-seek, to disguise. Thus with a choral for the subject they were diffuse and terse, garrulous and concise, flamboyant and austere, in the exercise of ingenuity and the application of industry. There were choral-figurations, choral-preludes, choral-cansons, choral-fugues, and an endless row of choral-variations.



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It is not necessary to speak in this instance of the Protestant choral or to discuss the question whether it sprang from contemporaneous folk-song or from the plain-song of the Roman Catholic Church.

The melody chosen by Schumann and the religious poem with which it was originally associated are attributed to Georg Neumark, who was born on March 16, 1621, at Lagenfalza; he died on July 8, 1681, at Weimar. Neumark was secretary, "*Comes Palatinus*," a librarian at Weimar; he was also a thoroughly grounded musician; he published several melodies of his own composition. Nor was he satisfied with composition alone; like Sir Andrew Aguecheek, he played "o' the viol-de-gamboys." His choral "*Wer nur den lieben Gott*" was first published in the "*Fortgepflanzter Musikalisch-Poetischer Lustwald*" (Jena, 1657).

The poem has been translated by Catherine Winkworth. The first verse is as follows:—

Leave God to order all thy ways,
And hope in him whate'er betide;
Thou'lt find him in the evil days
Thine all-sufficient strength and guide.
Who trusts in God's unchanging love
Builds on the rock that naught can move.

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The beginning of the theme, *Adagio espressivo*, A minor, 4-4, is heard from the double-basses in the first measures of the Introduction. The English horn introduces another thought, expressed in a more modern manner. The following *Allegro energico*, 4-4, gives this thought importance. Then the true melody of the choral is heard.

VARIATIONS.

1. Theme in the horns; in diminution in the strings.
 2. Theme in the strings with figuration in the wood-wind.
 3. Strings and bassoons.
 4. Ascending scales of the wood-wind against a figure for the strings, with the theme in bold relief.
 5. Strings on an organ-point.
 6. Wood-wind and strings in imitation one against the other.
 7. Light staccato runs in wood-wind and strings on the same harmonic foundation as before. C minor.
 8. Theme in trombones with answers from strings and wood-wind.
 9. Organ-point in wood-wind; to this, strings.
 10. Canonic leading of three voices in horns, trumpets, and bassoons over an organ-point of the double-basses.
 11. Variation in B major.
 12. Theme in the trombones with figuration in wood-wind, B minor, 3-4.
- There is a reminder for a moment of the English horn theme in the Introduction and then the Fugue-Finale begins. First the strings have their own way. The wood-wind and the brass enter by degrees. The fugue is developed with all manner of contrapuntal resources—aug.

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mentation, inversion, etc. Again there is a reminder of the English horn theme. The climax of the development with organ-point is reached with the entrance of the organ, which, supported by the wind instruments, intones the choral in augmentation, Allegro glorioso, while the strings are in counterpoint with the florid fugue theme which is taken from the choral. The close is in the major.

* *

The father of Georg Schumann was a Music-Director at Königstein, conductor of a small orchestra; the grandfather was a Cantor. Georg studied at Dresden with C. A. Fischer, B. Rollfuss, and Fr. Baumbfelder, but as a boy he knew the flute, clarinet, horn, double-bass, and kettledrums before he had systematic instruction. In 1881 he made his first appearance in public as a pianist. From 1881 to 1888 he studied at the Leipsic Conservatory, where his teachers were Jadasohn, Reinecke, and Zwintscher. Here he composed two symphonies, a serenade for orchestra, a pianoforte quintet, two pianoforte trios, a violin sonata, etc. In 1887 he was awarded the Beethoven prize. From 1891 to 1896 he was conductor of the Gesangverein at Dantzic. In 1896 he was called to Bremen, where he conducted the Philharmonic Orchestra. In 1900 he moved to Berlin, where he succeeded Blumner as the conductor of the Berlin Singakademie and was made Royal Professor.

The two early symphonies have not been published. Schumann's orchestral works are as follows: "Aus der Karnevalszeit" (suite for orchestra), Op. 22 (1899); Symphonische Variationen über "Wer nur den lieben Gott lässt walten," Op. 24; "Liebesfrühling" overture, Op. 28 (1901); Variationen und Doppelfuge über ein lustiges Thema, Op. 30; Serenade, Op. 34; Symphony, F minor, Op. 42 (1905); Overture zu einem Drama, Op. 45; Overture "Lebensfreude," Op. 54.

These works have been performed in Boston at concerts of the Boston Symphony Orchestra:—

Symphonic Variations on the Choral "Wer nur den lieben Gott lässt walten," October 26, 1901, Mr. Gericke, conductor.

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Overture, "Liebesfrühling," March 14, 1903, Mr. Gericke, conductor.

Suite, "Aus der Karnevalszeit," January 23, 1904, Mr. Gericke, conductor.

Variations and Double Fugue on a Merry Theme, December 15, 1906, Dr. Muck, conductor.

The Theodore Thomas Orchestra (now the Chicago Symphony Orchestra) of Chicago, Frederick Stock, conductor, played the "Liebesfrühling" overture in Symphony Hall, Boston, on April 30, 1912.

Schumann has written many other works, as "Amor und Psyche" for chorus and orchestra (1888); "Ruth," an oratorio (Hamburg, 1908; Chicago, February 7, 1910); "Totenklage," for chorus and orchestra, Op. 33, from "Braut von Messina" (Berlin, 1903); Symphony, F minor, Op. 42 (Berlin, 1905); "Sehnsucht," for chorus and orchestra," pianoforte quintet, F major, Op. 7 (Leipsic, 1906); 'cello sonata, pianoforte quartet, pieces of early years already named, a later violin sonata, variations and fugue for two pianofortes on a theme of Beethoven, pianoforte pieces, songs.

A sketch of his early life as composer and pianist by Paul Hielscher is published in "Monographien Moderner Musiker" (Leipsic, 1906).

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January fifth and sixth

Eleventh Programme

FRIDAY AFTERNOON, JANUARY 12, at 2.30 o'clock

SATURDAY EVENING, JANUARY 13, at 8.00 o'clock

Sibelius	.	.	.	.	.	.	{	"Pohjola's Daughter"
								"The Oceanides"
								"Night-ride and Sunrise"

(First time in Boston)

Beethoven	Concerto for Violin in D, Op. 61
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Beethoven	Overture to "Egmont"
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SOLOIST
ALBERT SPALDING

The length of this programme is one hour
and fifty minutes

STEINERT HALL

TUESDAY AFTERNOON, JANUARY 9, at THREE

RECITAL by KATHARINE DAYTON

Disease

Miss Dayton's Program will consist of Folksongs, gathered in England, Ireland, Savoie, Quebec, Kentucky, and especially arranged for this disease; also "Thumb-nail Studies in Temper and Temperament;" by Margaret Ruthven Lang; and other songs of individuality.

Reserved Seats, \$1.50, \$1.00, 50c. Tickets are now on sale at the Hall

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Management, ANTONIA SAWYER, Inc., Aeolian Hall, New York City

Recital of Music for Two Pianos ROSE and SADIE PRESEL

WEDNESDAY AFTERNOON, JANUARY 3, 1917, at 3.00

PROGRAM

Rondo, C major	CHOPIN
Valse-Paraphrase	CHOPIN-SCHUETT
Scherzo	SAINT-SAËNS
Impromptu on Themes from Schumann's "Manfred"	REINECKE
España	CHABRIER
Concerto Pathétique	LISZT

STEINWAY PIANOS USED

Tickets, 50c., \$1.00, \$1.50, now on sale at the Hall

SONATA RECITAL PERSIS A. COX, Pianist JULIA PICKARD, Violin

TUESDAY EVENING - - - - JANUARY 16

PROGRAM

Sonata in A minor, Op. 23,	BEETHOVEN
Sonata: C sharp minor, Op. 21,	ERNST VON DOHNÁNY
First time in Boston	
Sonatina, G major, Op. 100,	DVORÁK

THE STEINWAY PIANO USED

Reserved Seats, \$1.50, \$1.00, and 50c.

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FRANZ KNEISEL, *First Violin*
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LOUIS SVECENSKI, *Viola*
WILLEM WILLEKE, *Violoncello*

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STEINERT HALL

NEXT TUESDAY AFTERNOON, JANUARY 2, at THREE

PROGRAM

HAYDN	- - - - -	Quartet in C major, Op. 54
TSCHAIKOWSKY	- - - - -	Quartet in F major, Op. 22
CÉSAR FRANCK	- - - - -	Quintet in F minor

Mme. OLGA SAMAROFF

Assisting Pianist

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Reserved Seats, \$1.50, \$1.00, 75c., 50c.

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Local Management, RICHARD NEWMAN, Steinert Hall

JORDAN HALL

SATURDAY AFTERNOON, JANUARY 6, at THREE

Mme. POVLA FRISCH

DANISH SOPRANO

REMARKABLE SINGER OF SONGS

PROGRAMME

I.	Bach	Bist Du bei mir	Dupont	Trois Noisettes
	Mozart	Ariette-Dans un Bois Solitaire et Sombre (by request)	Saint-Saëns	Tournoiment (Opium Dream)
	Handel	Strophes de Cléopâtre	IV.	
	Handel	Plaisir qui passe	Schumann	Ihre Stimme
II.	Gounod	Mignon	Schumann	Viel Glück sur Reise Schwalbe
	Hahn	Trois jours de Vendanges	Brahms	Saphische Ode
	Lalo	Marine	V.	
	Ravel	Sainte	Moussorgski	Au bord du Don
	Debussy	Mandoline	Borodine	La Reine de la Mer (by request)
III.	Erlanger	Les Larmes	Stravinsky	Pastorale
	Lekeu	Rondel	Grieg	Med en Primula veris
			Grieg	Et Syn.

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SYMPHONY HALL

THURSDAY EVENING, JANUARY 11, AT 8.15

FIRST BOSTON CONCERT

Cincinnati Symphony Orchestra

Dr. ERNST KUNWALD

CONDUCTOR

PROGRAMME

Prelude to "Die Meistersinger"	Wagner
Symphony No. 6, "Pastorale"	Beethoven
Symphonia Domestica	Strauss

TICKETS, \$2.00, \$1.50, \$1.00, 50 cents

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ASSISTING ARTISTS:

Mrs. MARTHA ATWOOD-BAKER, Soprano

Mrs. MARY SHAW-SWAIN, Accompanist

PROGRAMME

I. L. THUILLE . . . Sextet (Op. 6) for Flute, Oboe, Clarinet, Horn, Bassoon and Piano.

II. SONGS:

a. E. CHAUSSON	Chanson Perpétuelle
b. A. ROUSSEL	Le Jardin mouillé
c. G. FAURÉ	Le Soir
d. G. GROVLEZ	Sérénade

III. G. ENESCO . . . Dittuor for 2 Flutes, Oboe, English Horn, 2 Clarinets 2 Horns, and 2 Bassoons.

Tickets, \$1.50, \$1.00, and 50 cents, at Symphony Hall

SYMPHONY HALL
SUNDAY AFTERNOON, DECEMBER 31, 1916, AT 3.30

CONCERT

BY

Mme. GADSKI

SOPRANO

(Metropolitan Opera Company)

AND

EDDY BROWN

AMERICAN VIOLINIST

FRANCIS MOORE, Accompanist

PROGRAMME

Concerto No. 6 Rode
Maestoso—Adagio—Allegretto

MR. BROWN

Widmung Schumann
Wenn ich frueh in den Garten Geh Schumann
Im Herbst Franz
Vergebliches Staendchen Brahms
Hark, hark, the Lark Schubert
Erlokoenig Schubert

MME. GADSKI

Sarabande et Pastorale Senallie-Brown
Vogel als Prophet Schumann
Variations Tartini

MR. BROWN

Calling to Thee Charles W. Cadman
Drowsy Poppies H. C. Gilmour
The little grey blue Dove L. V. Saar
Song Mrs. Marshall Loecke
Swing Song Francis Moore
Morning Hymn Henschel

MME. GADSKI

Larghetto Handel
Rondino Beethoven
Caprice No. 22 Paganini-Brown

MR. BROWN

Ave Maria Gounod
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Direction, LOUDON CHARLTON.

Management, L. H. MUDGETT.

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MR. BROWN Uses the MASON & HAMLIN PIANO

JORDAN HALL

FRIDAY AFTERNOON, JAN. 5, 1917, at 3 O'CLOCK

LOUIS GRAVEURE

BARITONE

SONG RECITAL

PROGRAMME

1. GERMAN LIEDER:

Nicht mehr zu dir, zu gehen	Brahms
Schlaf nur ein	Jensen
Auf dem gruenen Balcon	Hugo Wolf
Gestaendnis	Schumann
Wie froh und frisch	Brahms

2. SYMPHONIC POEM (New Work):

The Parting	Bainbridge Crist
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3. FRENCH SONGS:

L'Invitation au Voyage	Duparc
Petite Main	Saint-Saëns
Apaisement	Chausson
Mai	Saint-Saëns

4. GERMAN LIEDER:

Fragment aus dem Æschylus	Schubert
Das sie hier gewesen	Schubert
Danksagung an den Bach	Schubert
An die untergehenden Sonne	Schubert
Orpheus	Schubert

5. AMERICAN SONGS:

The Lights of Home	Linn Seiler
Sylvia	Oley Speaks
I Told my Love to the Roses	Rosamond Johnson
A Little Bird	Bainbridge Crist
Mistletoe	Bainbridge Crist
A Rondel of Spring	Frank Bibb

FRANK BIBB, Accompanist

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JORDAN HALL
MONDAY EVENING, JANUARY 8, 1917, at 8.15



EXTRA CONCERT

by the

Flonzaley Quartet

This Concert is complimentary to subscribers, but the general public will be admitted at regular box office prices—\$1.50, \$1, and 75c. Now on sale at Symphony Hall

PROGRAMME

ERNEST BLOCH - Quartet in B major (Manuscript)

Andante moderato—Lamento
Allegro frenetico

Andante molto moderato (Pastorale)
Vivace

Ernest Bloch, the Swiss composer whose lyric drama *Macbeth* created a sensation when first presented at the Paris *Opéra-Comique* in 1910, composed the "Quartet in B major" especially for the Flonzaley Quartet, to whom it is inscribed. It is a notable addition to the chamber music repertory. The first movement, broad and noble, develops into a passionate elegy, employing Hebraic themes, whose colorful treatment is followed by the succeeding *Allegro frenetico*, a vivace of barbaric vigor with a climax of great effect. In exquisite contrast the nocturnal pastorale (literally composed and thought out "in the open" among the inspiring scenery of its author's native land), sings the charm of "consoling nature." As a lyric interlude it intervenes between the *Allegro frenetico* and the rhapsodic closing *Allegro con fuoco*. The quartet has no set program but a subtle bond of character and feeling gives unity to the four movements.

EMANUEL MOÓR Suite for Two Violins without accompaniment (Manuscript)

(Dedicated to Mr. Betti and Mr. Pochon.)

Allegro moderato
Presto

Adagio molto
Allegro con brio

The new "Suite for Two Violins" is another work by a distinguished European composer written for the members of the Flonzaley Quartet, who give it its first performance. The four movements are well contrasted, the *presto*, a brilliant sprightly number in *Tzigane* style, being especially effective, and the entire work an interesting addition to a little cultivated genre—the art duo for violin.

HAYDN - - - Quartet in G major, Op. 77, No. 1

Allegro moderato
Adagio

Menuetto
Allegro con spirito

This graceful, happy work, with its serene introductory movement, its expressive *adagio*, the ingenious quick *minuetto* and the concluding "break-neck *presto*, bubbling over with gaiety, laughter and high spirits" may well be one of those of which Mozart wrote that they had "first taught him how to write a quartet."

Management, L. H. MUDGETT

JORDAN HALL

SATURDAY AFTERNOON, JANUARY 13, 1917, at 3 o'clock

EVELYN STARR

Canadian Violinist

SECOND BOSTON RECITAL

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At Symphony Hall

JORDAN HALL

WEDNESDAY AFTERNOON, JANUARY 17, 1917, at 3 o'clock

IRMA SEYDEL

Violinist

IN JOINT RECITAL WITH

THEODORA STURKOW-RYDER

Pianist

Tickets, \$1.50, \$1.00, 75c., and 50c.

At Symphony Hall

JORDAN HALL

WEDNESDAY EVENING, JANUARY 17, 1917, at 8.15

EVAN WILLIAMS

The Popular Tenor, in

SONG RECITAL

PROGRAMME

Ah, Love but a Day, PROTEROE. A Spirit Flower, CAMPBELL-TIPTON. Loch Lomond, OLD SCOTCH AIR. Menta Gwen, OLD WELSH AIR. Just A Wearin' for you, JACOBS-BOND. My Pretty Jane, BISHOP. O Dry Those Tears, TERESA DEL RIEGO. Open the Gates of the Temple, MRS. JOSEPH KNAPP. Recit: Behold and see, Aria: Thy rebuke, Recit: Comfort ye, Aria: Every Valley, Messiah, HAENDEL. Sound an alarm, Judas Maccabeus, HAENDEL. Absent, METCALF. Sweet Miss Mary, NEIDLINGER. All thro' The Night, OLD WELSH. Because, GAUY d'ERDELOT. A Perfect Day, BOND. Beautiful Isle of Somewhere, FEARIS.

Direction, WOLFSOHN MUSICAL BUREAU Local Management, L.H.MUDGETT

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SYMPHONY HALL, Boston

Sunday Afternoon, January 7, 1917, at 3.30



FRITZ KREISLER

(Direction, C. A. Ellis)

CARL LAMSON, Accompanist

PROGRAMME

- I. (a) Suite in E minor J. S. Bach
(Prelude—Adagio—Allemande—Gigue)
(b) Chaconne (for violin alone) . . . J. S. Bach
- II. Concerto No. 2, in F-sharp minor Vieuxtemps
Allegro
Moderato
Andante
Finale
- III. (a) Melody in D minor Gluck
(b) Scherzo in B-flat major Dittersdorf
(c) La Chasse (Caprice) Cartier
(d) Larghetto in B-flat major Weber
(e) Moment Musical Schubert
(f) Rondo in G major Mozart
- IV. (a) Indian Lament Dvorak-Kreisler
(b) Three Old Vienna Dances Kreisler
1. Liebesleid. 2. Schoen Rosmarin. 3. Liebesfreud.

Tickets, \$2, \$1.50, \$1, and 50 cents. Now on sale at Box Office, Symphony Hall. Mail orders to L. H. Mudgett given prompt attention.

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SYMPHONY HALL BOSTON

SUNDAY AFTERNOON, JANUARY 14, 1917, at 3.30 o'clock



PADEREWSKI

(Direction, C. A. Ellis, Symphony Hall, Boston)

In a Recital of Piano Music

PROGRAMME

1. Sonata in C minor, Op. 111 Beethoven
Maestoso : Allegro con brio ed appassionato
Arietta:
Adagio molto semplice e cantabile
2. Papillons Schumann
3. Sonata, Op. 21 Paderewski
Allegro con fuoco Andante ma non troppo
Allegro vivace
4. (a) Nocturne }
(b) Etude } Chopin
(c) Scherzo in C-sharp minor }
5. (a) Chant d'amour {
(b) Près du ruisseau) Stojowski
6. Midsummer Night's Dream Fantasia Mendelssohn-Liszt

Tickets, \$1, \$1.50, \$2, \$2.50. On sale at Box Office, Symphony Hall
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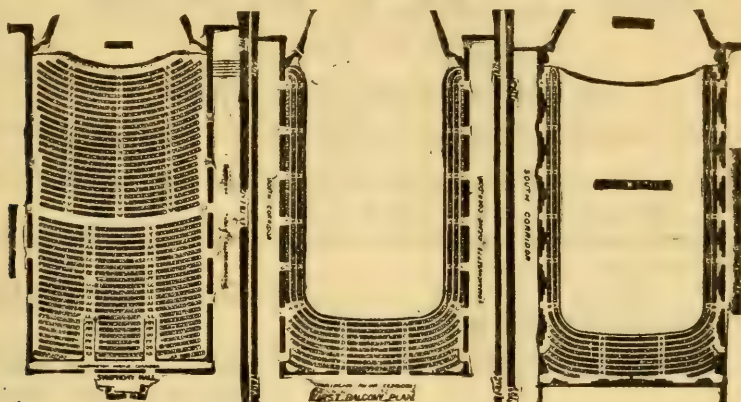
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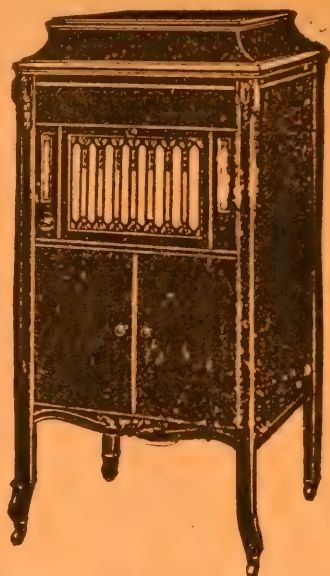
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AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 13
AT 8.00 O'CLOCK

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- a. "Pohjola's Daughter," Symphonic Fantasia, Op. 49
 - b. "The Oceanides" ("Aallottaret"), Tone-poem, Op. 73
 - c. "Night Ride and Sunrise," Symphonic Poem, Op. 55
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(Born at Tavastehus, Finland, December 8, 1865; now living near Helsingfors.)*

"Pohjola's Daughter" was published in 1906. I find no record of the first performance at Helsingfors. The first in Germany was at Sondershausen, November 3, 1907. The first in the United States was on June 4, 1914, in the course of the "28th meeting and Concert of the Litchfield County Choral Union" in the Music Shed at Norfolk, Conn. (June 2-4). On the evening of June 4 Sibelius, who had been invited by Mr. Carl Stoeckel to visit this country, conducted nine of his compositions: "Pohjola's Daughter"; Incidental music to Adolf Paul's tragedy "King Christian II." (Nocturne, Elegie Musette, and Ballade); "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and "Aallottaret" (the Oceanides). "Aallottaret" was then performed for the first time. The second part of the programme included Wagner's overture to "Die Feen"; "Casta diva" from "Norma," sung by Mme. Alma Gluck; Coleridge-Taylor's tone-poem "The Prairie"; Dvořák's "New World" symphony and folk-songs of various nations, sung by Mme. Gluck. The conductor's stand was ornamented with the Finnish and American flags. As is

*It has been stated that Sibelius spends much time at his villa in Ainola near Helsingfors; also at Jaervenvla near Helsingfors.

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(with music)

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Transcribed by
ARTHUR HARTMANN*

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pizzicello

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the custom in the Music Shed when a composer conducts his own work, the audience rose when Sibelius appeared, and there was the complimentary orchestral *Tusch*. At the end of the Sibelius portion of the programme the chorus sang verses of the Finnish National Hymn.

The fantasia, dedicated to Robert Kajanus,* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, two cornets-à-pistons, two trumpets, three trombones, bass tuba, kettledrums, harp, and strings.

There are these verses on a leaf of the score:—

Wainämöinen, alt und wahrhaft,
Fährt auf seinem Schlitten heimwärts
Aus dem finstern Reich Pohjolas
Aus der Heimat dunkler Lieder.

Horch! Was rauscht? Er schaut zur Höhe:
Drohen auf dem Himmelsbogen
Sitzt und spinnt Pohjola's Tochter,
Strahlend hoch in luftigen Blau.

Ihre Schönheit packt, berauscht ihn.
"Steg'-herab zu mir, O Holde,"
Fleht er. Doch sie weigert's neckisch.
Wieder fleht er . . . und sie fordert:

"Sollst ein Boot aus meinem Spindel
Zaubern, was ich lang ersehnte.
Zeig' mir Deine Wunderkräfte,
Und ich will Dir gerne folgen."

Wainämöinen, alt und wahrhaft,
Müht sich, schafft und sucht . . . vergeblich.
Ach, die rechte Zauberformel
Will sich nimmer finden lassen!

*Robert Kajanus, born at Helsingfors, December 2, 1856, studied music at the Leipzig Conservatory (1877-80), in Paris (1880), and in 1882 in Dresden, where he brought out his first orchestral works. In 1886 he began at Helsingfors to develop the Philharmonic Orchestra out of an orchestral society. In 1897 he was named Music Director of the University. Among his works are two Finnish Rhapsodies, Symphonic poems "Aino" and "Kullervo," an orchestral suite "Sommererinnerungen," cantatas, Festival Hymn, songs, piano pieces, etc. To him is attributed the honor of first striking a Finn national note in the modern romantic manner.

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Und schon hebt sein Haupt er wieder.

Nimmer kann der Held verzagen,
Alles Leid wird überwunden,
Der Erinn'ung sanfte Klänge
Lindern Schmerz und bringen Hoffnung.

These verses—the authorship is not given—are a condensation of Runo viii., “Väinämöinen’s wound” of the “Kalevala.”*

Väinämöinen, or Wainamoinen, is one of the four principal heroes of the epic. He is the Son of the Wind and of the Virgin of the Air, represented as a vigorous old man, a patriarch, minstrel. The Esthonians make him the god of music. Pohjola is the North Country, sometimes identified with Lapland. Louhi is the mistress of it. Her daughter has a complex character, presenting three phases. Mr. W. F. Kirby thinks that she thus illustrates the composite character of the poem, for it is impossible that any two can have been drawn by the same hand.

“Firstly, we find her as the beautiful and accomplished daughter of the witch, playing the part of a Medea, without her cruelty.

“Secondly, we find her as a timid and shrinking bride, in fact almost a child bride.

“Thirdly, when married, she appears as a wicked and heartless peasant-woman of the worst type.”

* * *

*Max Müller said of this epic: “A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, ‘Kalevala’ possesses merits not dissimilar from those of the ‘Iliad,’ and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the ‘Mahabharata,’ the ‘Shah-nameh,’ and the ‘Nibelunge.’ It may be remembered that Longfellow was accused in 1855 of having borrowed ‘the entire form, spirit, and many of the most striking incidents’ of ‘Hiawatha’ from the ‘Kalevala.’ The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 20, 1855, in which he decided that ‘Hiawatha’ was written in ‘a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow.” The “Kalevala,” translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S., corresponding member of the Finnish Literary Society, was included in 1908 in Everyman’s Library, and is therefore within the reach of all.

In 1835 Elias Lönnrot published a selection of old ballads which he had arranged as a connected poem, and gave the name “Kalevala” to it. The word means the land of Kaleva, who was the ancestor of the heroes, and does not appear in person in this poem. The first edition was in two small volumes, containing twenty-five Runos, or cantos. He afterwards rearranged the poem, and expanded it to fifty Runos. It was published in this form in 1849.

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Väinämöinen had been carried by an eagle to a place near the castle of Pohjola. Louhi received him graciously and said she would give him her beautiful daughter if he would forge for her a talisman called the Sampo. He replied that he could not do this, but he would send his brother Ilmarinen. (Later in the poem, the maiden prefers Ilmarinen to Väinämöinen and weds him.) Ilmarinen was a handsome youngster, a famous smith, and a cunning craftsman, the son of a human mother. The old gap-toothed woman then gave Väinämöinen a horse and sledge for his homeward journey with the injunction not to look upward or about him, lest misfortune o'ertake him.

The verses printed in the score tell of the hero's disobedience. The Fantasia might bear for a sub-title, "Väinämöinen's Homeward Ride."

Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air.* Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she

*Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining,
There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

In the "Kalevala" she first demands of him to split a horsehair with a blunt and pointless knife-blade; to tie an egg in knots, so that no knot is seen upon it; to peel a stone; and to hew a pile of ice so that no splinter will scatter from it, no fragment loosen, however small. The hero accomplishes these feats.—Ed.

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says, "Make me a boat out of my spindle, what I have long desired—show me your magic skill—then I'll gladly follow you." The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised.* Yet never can the hero despair; he will overcome all sorrow: the remembrance of sweet accents eases pain and brings fond hope.

"The daughter of Louhi is never mentioned again in connection with the rainbow; and it is quite incorrect to call her the Maiden of the Rainbow, as some writers have done, for no such title is ever applied to her in the poem. There are so many instances of maidens being carried off, or enticed into sledges, in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture" (W. F. Kirby).

In the thirteenth and fourteenth Runos it is told how Lemminkäinen, a jolly blade, always in scrapes, asked the old woman of Pohjola for her daughter. She demanded that he on snowshoes should first capture the elk of Hiisi; bridle fire-breathing steeds; then shoot with a single arrow the great swan on the river of Tuonela, the Kingdom of Death. Coming to the river Lemminkäinen was slain by a cow-herd and then cut to pieces by the son of Tuoni, but the hero's mother raked the fragments together and restored her son to life. "The Swan of Tuonela," by Sibelius, has been played at these concerts: (March 4, 1911, October 24, 1914).

As we have stated, the daughter of Pohjola wedded Ilmarinen. Väinämöinen was one of the guests at the feast and sang in praise of the household. The young wife perished miserably. Kullervo, ill-treated by her, gave her over to a wolf and a bear and then ordered Ukko to shoot her with his crossbow.

Then did Ilmarinen's housewife,
Wife of that most skillful craftsman,
On the spot at once fall dying,
Fell, as falls the soot from kettle,
In the yard before her homestead,
In the narrow yard she perished.

* As he toils on the third day the axe rebounds and cuts his leg. He cannot stanch the flow of blood, but, journeying, he finds an old man who heals him by telling him the origin of iron and putting ointment on his wound.—Ep.

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Thus it was the young wife perished,
 Thus the fairest housewife perished,
 Whom the smith so long had yearned for,
 And for six long years was sought for,
 As the joy of Ilmarinen,
 Pride of him, the smith so famous.

The "Kalevala" ends with the departure of Väinämöinen in hot anger from his country in a boat; but for the good of his people he leaves the Kantele and his songs behind him.

* * *

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), are here pertinent:—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the keynote of the national music. It is not true, says the anonymous singer of this poem, that Väinämöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
 Formed of saddening sorrows only;
 Of hard times its arch is fashioned
 And its wood of evil chances.
 All the strings of sorrows twisted,
 All the screws of adverse fortunes;
 Therefore Kantele can never
 Ring with gay and giddy music,
 Hence this harp lacks happy ditties,
 Cannot sound in cheerful measures,
 As it is of care constructed,
 Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment,

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Last Tuesday's Transcript, speaking of the condition in the Belfast and other primary linen markets, said: “They (American buyers) now have a very slight chance of obtaining Spring shipments.” “The handwriting on the wall” was just as easy to read a year ago as it is now. We thought we could read that handwriting then, and we prepared then, so that now it is possible for us to supply your wants, and at prices which look very attractive in view of conditions in Belfast and other primary markets.

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less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paint-

*The gusslee (gusli, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre, December 19, 1910.—P. H.

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ings of Munsterhjelm, Westerholm, and Järneleft, and in the music of Sibelius.

... "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of a cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

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"DIE OKEANIDEN"—"THE OCEANIDES" ("AALLOTTARET"), TONE-
POEM FOR FULL ORCHESTRA, OP. 73
JEAN SIBELIUS

JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living near Helsingfors.)

This tone-poem was composed, at the invitation of Mr. Carl Stoeckel, for the "28th Meeting and Concert of the Litchfield County Choral Union," held in the Music Shed at Norfolk, Connecticut, June 2-4, 1914. "The Oceanides" was performed on the evening of June 4, when Sibelius conducted nine in all of his compositions.

The tone-poem is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, a set of four kettledrums, Glockenspiel, triangle, two harps, and strings. The score, published in 1915, is dedicated to Mr. and Mrs. Carl Stoeckel. Aallottaret are the Oceanides of Finnish mythology.

The Oceanides were the daughters of the Titans Oceanus and his sister Tethys, children of Uranus and Gæa, if Apollodorus is to be believed, and the names of the Oceanides were as follows: Asia, Styx, Elektra, Doris, Eurynome, Amphitrite, Metis, "and many others." But as Sibelius was reported as thinking of "Rondo der Wellen" ("The Rondo of the Waves") for a title, and as there is no motto or argument, it is fair to infer that he purposed to write a tonal sea-picture. Mr. Henry E. Krehbiel suggested as a motto lines from the "Prometheus Bound" of Æschylus:—

That o'er th' interminable ocean wreath
Your crispèd smiles. . . . ye waves,

Ah me! again

I heard the sound of fluttering nigh;
Pants to the soft beat of the air of light-moving wings.

Ah me! Ah me!

Ye virgin sisters, who derive your race
From fruitful Thetis, and th' embrace
Of old Oceanus your sire, that rolls
Around the wide world his unquiet waves.



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There is no need of any printed argument in the score. Mr. Olin Downes of the *Boston Post*, who heard the performance at Norfolk, spoke of the Sibelius of this tone-poem as an arch-impressionist:—

“He does employ, at the beginning, a playful figure for the flutes, possibly out of passing deference to his fanciful title, for he soon proceeds to far more elemental utterance. That theme, however, gives a slight and advantageous suggestion of outline to a composition which is concerned neither with outline nor the proportionate arrangement of masses. The composer simply employs harmonic progressions and various instrumental sonorities which seem to echo processes of nature. He has suggested, at the beginning, the whisper of waves and wind. He is, in the few pages of one of the best passages of sea music that I know, nearer the manner of Debussy with his sea than Wagner, or Weber, or any other of the great men who also recorded in tones their impressions of the vast deep. Not that Sibelius stands any nearer Debussy than in the most general principles of his composition. He uses mightier materials. He is more cosmic and, keeping more faithfully to a fundamental tonality, he suggests the more impressively chained, tremendous, eternal power. This ocean sketch, proceeding from an initial point that is inconspicuous, rises in a magnificent, continuous line, alters its upward curve momentarily as the waters, ebbing and flowing, alter their lines of ascent, but proceeds from climax to climax until, the brass choir having gathered its force under rushing figures for strings and wood and harp, the incredible moment arrives—the crash of the great wave. The composer, in his conducting as in his writing, might well paraphrase the paradox of some one: ‘The best style is no style.’ The very reason for the style of Sibelius, one of the most original achieved by any modern composer, is his entire obliviousness to style, his desire to say the big, simple thing as directly as that thing can be said.” *

There is a motive for two flutes which is treated in a rhapsodical manner. Another theme, one of a melancholy nature, is given to oboe and clarinet. It may be called the chief melodic idea. Strings and harps picture a growing restlessness. After another use of the chief

* From Mr. Downes's review of the Festival at Norfolk published in *Musical America* of June 13, 1914.

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theme, trumpets and trombones enter. Through the storm the chief theme is thundered out. There is calm again and the flute motive is heard. The music dies away.

"The Oceanides" was performed by the Cincinnati Symphony Orchestra in Cincinnati, November 12-13, 1915; by the Philharmonic Society of New York, December 9-10, 1915, in New York; by the Chicago Symphony Orchestra in Chicago, January 28-29, 1916.

"NIGHT RIDE AND SUNRISE," SYMPHONIC POEM, OP. 55.

JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living near Helsingfors.)

"Nächtlicher Ritt und Sonnenaufgang" was published in 1909. It is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, snare-drum, bass drum, a set of three kettledrums, tambourine, cymbals, triangle, and the usual strings.

There is no published program, no motto. After a few measures of an introductory nature, Allegro, 6-8, a galloping figure is given to the strings, and this figure has great prominence throughout the "Night Ride" section. It later has a decided melodic form. Moderato assai, 24-16. While the strings have the characteristic figure against drum-beats, a theme like a mournful song is given to flute and oboe, and later to other wind instruments. Tempo del commincio, 6-8. The galloping figure is elaborated. Moderato assai, 4-4. The violoncellos divided preserve the characteristic figure; wood-wind instruments have running figures, while the violins, violas, afterward reinforced by other instruments, have the lugubrious song. Largamente. Broad declamation for the strings leads to the tone picture of sunrise. Largo, ma non troppo lente, 3-2 (6-4). Più largamente, 3-2 (9-4), with a sonorous ending in E-flat major.

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Mr. ALBERT SPALDING, born at Chicago, August 15, 1888, when he was seven years old began the study of the violin with Chiti in Florence, Italy, and when he was living in New York, with Juan Buitrago. When Mr. Spalding was fourteen he passed with high honors the examination for a "professorship" at the Bologna Conservatory. In Paris he studied for two years with Lefort. His first appearance in public as a professional violinist was at the Nouveau Théâtre, Paris, June 6, 1905.

His first recital in Boston was on January 4, 1909. On December 12, 1911, as soloist with the Theodore Thomas Orchestra of Chicago (now the Chicago Symphony Orchestra), he played Elgar's violin concerto, then heard for the first time in Boston. He has given recitals here on November 12, 1914; April 29, November 3, 1915; January 28, November 4, December 17, 1916; and on April 4, 1916, he took part with Messrs. Carlo Buonamici and Felix Fox, pianists, and the Flonzaley Quartet in a concert in aid of widows of Italian reservists.

CONCERTO IN D MAJOR FOR VIOLIN, OP. 61 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, promo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dédié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettle-drum obbligato for the first movement and a "passageway" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter

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written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are to my interest and likewise to that of the different houses." The list contained: "1, a symphony; 2, an overture written for Collin's tragedy 'Coriolanus'; 3, a violin concerto; 4, three quartets; 5, a pianoforte concerto; 6, the violin concerto arranged for the pianoforte, with additional notes."

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, *Allegro ma non troppo*, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, *Larghetto*, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme,

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers long before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.



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but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

A letter from Prof. Hugo Heermann, of the Geneva Conservatory, relating to violin cadenzas has been printed in the *Musical Courier* of New York. He named nine musicians who have written long cadenzas to Beethoven's concerto,—Laub, Singer, David, Vieuxtemps, Moligne, Helimesberger, Saint-Saëns, Wieniawski, Auer. He might have named other cadenzas, as the one written by Mr. Kreisler. Professor Heermann related that when Brahms wished him to play his concerto and he, Heermann, asked whether he should invent a cadenza for it, Brahms replied, "Well, a little one will suffice." "Some years later," Heermann continued, "when I was asked to play the concerto at a Philharmonic concert in Vienna, where Brahms lived, I asked him to let me play it with him before the concert. He agreed with pleasure and I benefited by his accompanying, which, however, was not of the best in the *tuttis*. When he noticed that I played a longer cadenza this time, he showed his dislike for long cadenzas at the close of the first movement by closing the music book, saying, 'We don't wish to play the next movement, for there is no cadenza in it.'"

* *

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in



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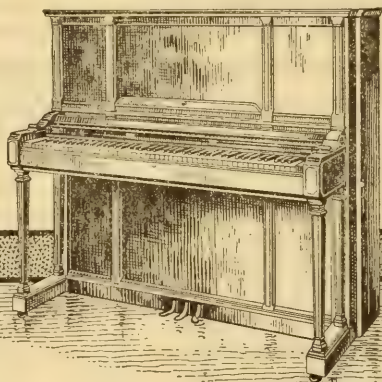
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Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to Petrograd, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full piano-forte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat, —a slovenly, dirty fellow. Clement composed small pieces for the stage,



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six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment

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in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Klement's Fantasia."

The first movement of this concerto was played in Boston as early as November 22, 1853, by August Fries.

The concerto has been played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904; Willy Hess, January 6, 1906; Anton Witek, October 29, 1910; Fritz Kreisler, November 23, 1912; Anton Witek, November 14, 1914; Fritz Kreisler, November 26, 1915.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.



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When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerney tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, overloud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

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This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

The overture has a short, slow introduction, *sostenuto ma non troppo*, F minor, 3-2. The main body of the overture is an *allegro*, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, *fortissimo* (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, *Allegro con brio*, F major, 4-4, begins *pianissimo*. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlands are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of

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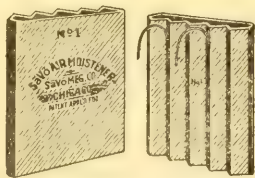
Yours truly,

(Signed) J. MALKIN.

Alva in "The Profane State": "But as his life was mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

* * *

Some may be interested in an analysis by Dr. Leopold Damrosch: "The overture begins with an outcry—a cry for help—uttered by an entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly (the last two chords are piano) to yield to their fate. Only the all-pervading woe remains impressively sounded forth, first by the oboe, and then by the clarinets, bassoons, and violins. From every side the wail is repeated (the interval of the diminished seventh, B-A-flat, bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven) until it is lost in the unison of the first outcry, fortissimo. . . . Only one ray of hope remains,—Egmont. But even his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surrounded him, their only champion and deliverer. As if to arouse Egmont still more to action, the sombre chords of the introduction are heard suddenly, but now in agitated measures, shorter, more commanding, and more incisive. Egmont heeds not these warnings. His short, lightly-given



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answers indicate that the decisive moment has not yet arrived for him. Three times the stringed instruments thunder forth the word of command. Then, as if Egmont with a prophetic eye saw the future before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack; and in fierce contest the victory seems to be won.

*
* *

Goethe, talking with Eckermann in January, 1825, said: "I wrote 'Egmont' in 1775, that is fifty years ago." (The drama was not completed in its definite form until 1787.) "I kept close to history and strove after truth as far as possible. When ten years later I was in Rome, I read in the newspapers that the revolutionary scenes in the Netherlands as portrayed were literally repeated. I therefore saw that the world is ever the same, and that my description must have a certain life."

Yet in 1827 Goethe said that Manzoni had too great a respect for history; that no poet had known the historical characters he depicted; if he had known them, he would have had hard work, in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Klärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian!"

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On another occasion Goethe remarked that he had done well in ridding himself of Shakespeare's influence when he wrote "Götz von Berlichingen" and "Egmont"; Shakespeare for whom the stage, indeed, the whole visible world, was too cramped and confining, was too rich and powerful a nature for any one producing prose or poetry. "How many excellent Germans have not come to grief through him and Calderon!"

He was not vexed because Sir Walter Scott had borrowed a scene from "Egmont." "He had a right to it, and because it was done intelligently, he is therefore to be praised." But he censured Schiller for wishing to introduce in his stage version of "Egmont" the figure of Alba, masked and cloaked, in the background of the prison scene, gloating over the effect that the sentence to death would have on Egmont. Goethe protested, and Alba was not seen. Goethe agreed to the opinion of Eckermann, that it was a mistake for Schiller in preparing "Egmont" for the stage to leave out the Princess Regent; the play thereby lost in political interest, and, Klärchen being then the only female character with many men, there was a lack of proportion, and the heroine seemed weak and flattened. When Eckermann reminded Goethe of "Egmont" as a document for the freedom of a people, Goethe answered that as a friend of the people, a believer in

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liberty, he had often been sadly misunderstood, while Schiller, "who between us was much more of an aristocrat than I," had the astonishing good fortune to pass for a man of most liberal views.

* * *

On June 6, 1810, Beethoven wrote from Vienna to the publishers Breitkopf and Härtel in Leipsic: "I now give you in addition the music to Goethe's 'Egmont,' which consists of 10 numbers: overture, entr'actes, etc., and I want for it the sum of *fourteen hundred gulden in silver money*, or convention scale, same standard as with the oratorio, etc., the 250 fl.:—I cannot accept anything else without being a loser, I have kept back *on your account*, although you do not deserve it from me, for your conduct is often so unexpected that one must have as good an opinion of you as I have, to continue to transact business with you—I myself would like in a certain way to continue business relationship with you—but I cannot afford to lose." *

From Baden he wrote in August, 1810, to the publishers that a concerto was to be dedicated to the Archduke Rudolph: "'Egmont' also to *him*; as soon as you have received the score you will at once see what use to make of it and how to draw the attention of the public to it—I wrote it simply out of love for the poet, and in order to show this, I took nothing for it from the theatre managers, which you even accepted; and as a reward, as always . . . they treated my music *very carelessly*. *There is nothing smaller than our great folk*, but I make an exception of the Archdukes. . . . In 'Egmont' indicate everywhere in the violin part where other instruments come in, as for example in the funeral music after Clara's death where the kettledrum comes in, etc. This is necessary in a century in which we have no longer any conservatories, hence no more directors; there is no training whatever, but everything is left to chance. We have, however, money for a *castrato*, whereby art wins nothing, but it tickles the taste of our *blasé* folk, our so-called nobility."

A little later he wrote to the same publishers: "If *Sieges Symphonie* is not written over the last number in 'Egmont,' see that it is put

* The translations of Beethoven's letters in this article are by J. S. Shedlock.

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there. Hurry on with it, and please let me know when you have quite done with the *original* score, because I will then ask you to send it from Leipsic to Goethe to whom I have already written about its coming. I hope you will have no objection to this, since you are probably as great an admirer of him as I myself am. I would have sent him a copy from here (Vienna), but as I have no trained copyist on whom I can quite rely, and only the torture of looking over the copy is certain, I thought it the better course, and a saving of time for me."

Again, on January 28, 1812, Beethoven wrote to Breitkopf and Härtel: "I also beg you, although I ought properly to inflict it on you as a punishment for the many faulty editions, false titles, negligences, etc., and other human weaknesses, to attend to this matter. . . . And then send the letter to Goethe together with the 'Egmont' score, but not in your usual style, with perhaps here and there a number missing, etc.; not so, but everything in perfect order. I have given my word, and hold to it all the more if I can compel another person such as you to the carrying out of it—ha, ha, ha. It is your fault that I can use this language to a sinner like you, who, if I wished, would have to wander about in penitential garment made of hair for all the wicked things that he has done to my works." The letter to Goethe (1812) mentioned above, to be sent with the score, has not yet been found. It seems that the score had not been sent as promised in the letter to Goethe written in 1811.

In the spring of 1814 Beethoven wrote to Friedrich Treitschke: "If an opportunity occur, you might give 'Egmont' at the Wieden Theatre. The arrival of the Spaniards, which is only indicated in the play, not made evident, at the opening of that *big barn*, the Wieden Theatre, can be made useful, also many other things as a *spectacle for the public*. The music, too, would not be quite lost for that purpose; I would indeed, if *new* stuff were required, write it." Treitschke (1776–1842) was a dramatic writer, *régisseur* and entomologist; a great friend and admirer of Beethoven, who wished him to furnish a libretto for a new opera after "Fidelio."

* * *

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What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood)—that is very little for so much. Bettine Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

"Your Excellency's great admirer,

"LUDWIG VAN BEETHOVEN."

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Goethe answered this letter at Carlsbad on June 25, 1811:—

“Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once admire you at the pianoforte, and take delight in your extraordinary talent. The good Bettina Brentano really deserves the sympathy you have shown her. She speaks of you with rapture and the liveliest affection, and counts the hours she spent with you as the happiest of her life. The ‘Egmont’ music I shall probably find when I return home, and I thank you in advance—for I have already heard it spoken of in high terms by several persons, and I think I shall be able to give it this winter at our theatre, accompanied by the music in question; by this means I hope to prepare great enjoyment both for myself and for your numerous admirers in our parts. What, however, I most wish, is to have properly understood Herr Oliva, who held out the hope that in the course of a journey you propose to take that you might visit Weimar. May it take place when the court and the whole music-loving public is here. You would certainly meet with a reception in keeping with your merits and sentiments. But no one would take greater interest in it than I myself. I wish you farewell, beg you to keep me in kind remembrance, and offer you hearty thanks for the pleasure which through you I have often received.”

As we have seen, Goethe had much to say about his “Egmont” to Eckermann, but in the record of the conversations there is no allusion to Beethoven’s music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: “I would have gone to death, yes, ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my ‘Egmont’ music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs.” But the “Egmont” music had been composed and performed before the composer ever

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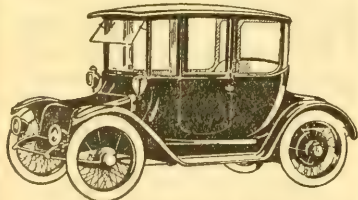
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met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed. (See Thayer's "Beethoven's Leben," vol. iii. pp. 210-212.) And did Beethoven and Goethe meet again at Carlsbad?

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, and had no suspicion of its worth,—a statement for which we find no authority. But this is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." And it is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy toward Beethoven's music. He played



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to him the first movement of the Symphony in C minor, which made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence he said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found wherever real talent exists, in the arts of peace as in those of war, at the pianoforte as behind a battery."

When Goethe talked about an opera, he discussed the poem, the dramatic features, rather than the music, whether it were by Mozart, Cherubini, Rossini, or Weber. Eckermann records curious conversations. Thus in 1823 Goethe spoke of a sequel written by him to the libretto of "The Magic Flute," but he could not think of a composer who would set the appropriate music to it. While he recognized the absurdities of the libretto which Mozart used, he insisted that Schikaneder understood perfectly the art of arranging effective contrasts and producing striking theatrical effects. In 1831 there was talk of Auber's "La Muette de Portici." Eckermann said: "The true causes of the revolution are not explained, and this is a reason of the opera's success, for each one supposes that these causes are the same as in his town or country." Goethe answered: "The whole opera is at bottom a satire on the people; to turn the amours of a fishing girl into a public affair and to call a prince a tyrant because he marries a princess,—there can be no more ridiculous absurdity." In 1828 the subject was Rossini's "Moses." Goethe said: "I do not understand how you can separate and enjoy separately the subject and the music. You pre-

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tend that the subject here is worthless, but you are consoled for it by a feast of excellent music. I wonder that your nature is thus organized, that your ear can listen to charming sounds, while your sight, the most perfect of the senses, is tormented by absurd objects. You will not deny that your 'Moses' is in effect very absurd. The curtain is raised and people are praying. This is all wrong. The Bible says that when you wish to pray you should go into your chamber and close the door. Therefore there should be no praying in the theatre. As for me, I should have arranged a wholly different 'Moses.' At first I should have shown the children of Israel bowed down by countless odious burdens and suffering from the tyranny of the Egyptian rulers. Then you would have appreciated more easily what Moses deserved from his race, which he had delivered from a shameful oppression." Then Goethe went on to reconstruct the whole opera. He introduced, for instance, a dance of the Egyptians after the plague of darkness was dispelled. He said some days later with reference to "Moses": "I cannot really enjoy an opera unless the libretto is as perfect as the music, unless the two march together. If you ask me what opera, then, I find excellent, I name 'Les Deux Journées,' for the libretto is so good that it might be given as a play which could be seen with pleasure. Composers do not understand the importance of a good book; or, it is better to say that there is lack of poets who are capable of writing good librettos. If the book of 'Der Freischütz' were not so good as it is, the music would have much trouble in giving to the opera the popularity it enjoys." Yet to some, as Saint-Saëns, the libretto of "Der Freischütz" seems childish, and Adolphe Jullien well says, with reference to Cherubini's "Les Deux Journées," not only would the libretto without the music be insupportable, but, if Cherubini's music is not appreciated as it should be, the fault is with the puerile drama of the good man Bouilly.* Nor did Goethe appreciate the dramatic talent of Weber; he echoed the opinion of his friend Zelter, who had written to him that Weber had succeeded only in creating a gigantic nullity on a poem that was

* See Jullien's interesting "Goethe et la Musique: Ses Jugements, son Influence, les Œuvres qu'il a inspirées" (Paris, 1880).

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even still more null. Goethe said that Weber should not have composed the music of "Euryanthe"; he should have seen at a glance that the subject was an unfortunate one, which could not inspire a composer. "A poet who sets out to write for the theatre should have a knowledge of stage requirements, so that he can appreciate the resources at his disposal and know what he should admit or reject. So, too, a composer should have a certain knowledge of poetry. Let him learn to distinguish the good from the bad, he will not waste the resources of his art on faulty poems."

Eckermann wished music for "Faust." It was in 1829 that Goethe assured him there was no composer then who could write this music. The period was not in sympathy. "This music," said Goethe, "should have the character of that of 'Don Giovanni.' Mozart could have written it; perhaps Meyerbeer could, but he would not undertake such a work, he is too much busied with the opera houses of Italy." As a matter of fact, Beethoven wished to write an opera, "Faust." Meyerbeer thought more than once of such an opera, but he did not wish to appear at first as a rival of Spohr and later of Gounod. Mendelssohn dreamed of a "Faust," although he was, of all composers, unfitted by nature for success in the opera house. Rossini for a long time thought of a "Faust" with a libretto by Alexandre Dumas, the Elder, and Fétis tells a story of Rossini showing him one day a thick score and saying: "This is a 'Faust' which I have written." Was this one of Rossini's innumerable jokes? There is no mention of such a score in the list of his posthumous works. Boieldieu was another composer who was tempted to write a "Faust." Antony Béraud, who was writing a drama, "Faust," for the Porte-Saint-Martin, wished to transform it

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into an opéra-comique with a female Mephistopheles, and wished Boieldieu to write the music. The composer refused on the ground that Scribe was about to write a libretto on the same subject for Meyerbeer.*

There was much music at Goethe's house in Weimar. The piano was played by the Councillor Schmidt or by Hummel, who was then chapel-master to the Grand Duke of Weimar, but Goethe preferred to Hummel a young Polish pianist, with whom, in spite of his seventy-four years, he had fallen in love at Marienbad, Mme. Marie Szymanowska, who gave a recital at his house. She was a sister of the celebrated Dr. Wolowski, who died at Paris, and a pupil of Field at Moscow. She played at Warsaw from 1815 to 1830, and gave pleasure at Leipsic, Vienna, Berlin, Hamburg, Paris, and London. She died at St. Petersburg in 1831, and left several children. One of her daughters married Mickiewicz, the Polish poet. She composed pianoforte pieces and songs. Goethe was charmed by her beauty and her playing: "She has energy, and this is her most remarkable characteristic, for women as a rule lack energy." Chamber music was played at his house, excerpts from operas and oratorios were sung. Hearing a quartet of a young composer, he remarked: "It is singular how contemporary composers are guided by the actual perfection of mechanism and the technical side of the art. That which they make is no longer music; it is above the range of human sentiments. . . . The allegro, however, has character. This perpetual turning and twisting put before my eyes the witches' dance on the Brocken." When he could not visualize music, he was inclined to find nothing in it. While he had esteem for the music of Cherubini and Weber, his admiration for that of Bach, Handel, Cimarosa, and above all that of Mozart, was lively: "I saw him when he

* See Arthur Pougin's "Boieldieu" (Paris, 1875).

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was a child of seven. He travelled then and gave concerts. I was about fourteen years old, but I still remember very well the little man with his frizzled hair and his sword." He classed Mozart with Shakespeare and Raphael, a holy trinity in art. "Mozart," says Jullien, "was not so much in his eyes a musician of flesh and blood, a man who composed 'Don Giovanni,' 'The Marriage of Figaro,' and 'The Requiem,' as an immaterial being, the genius itself of music." He mourned his death sincerely. He wrote to a friend ten years after Mozart's death: "If you could have seen lately the performance of 'Don Giovanni' [at Weimar], you would have realized all your hopes in the matter of opera. But this piece stands alone, and the death of Mozart has destroyed all hope of ever seeing anything like it."

It should not be forgotten that Goethe confessed to Eckermann that music was to him the least interesting of the arts, and that he knew little about it.

* * *

Johann Friedrich Reichardt wrote music for "Egmont" before Beethoven. It was composed in 1791 and first performed on February 25, 1801, at the Royal National Theatre, Berlin, for the benefit of Mme. Unzelmann. The music consisted of an overture, entr'actes, songs, and incidental pieces. This music has not been published. It was performed at a performance at Weimar in 1803, when the music for the songs did not meet Schiller's approval.

"Egmont," opera in three acts, based on Goethe's tragedy, book by Fritz Feller (Gustave Gurski), music by F. W. Adalbert Uberlée. This opera, composed in 1868 at Berlin, was not produced, because the opinion was held that no German should turn a work of Goethe into an opera; assuredly not "Egmont," for which Beethoven had written music. The libretto departed materially from Goethe's tragedy. Margaret of Parma was a most important figure.

"Egmondo," opera libretto by Faraglia, music by G. Dell' Orefice (Naples, May 14, 1878). Mmes. Melia, de Giuli, and Messrs. Medica, Silvestri, and Marini were the singers at the San Carlo.

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Milland, music by Gaston Salvayre. Composed in 1883-84. The opera was written for the Paris Opéra. In the spring of 1885 the composer brought suit against the management because his work had not been produced. The decision was that it should be performed, and 2500 francs and all costs should be paid to the librettists. The opera was finally produced at the Opéra-Comique, Paris, December 6, 1886. Egmont, Talezac; Brackembourg, Taskin; Duc d'Albe, Fournets; Ferdinand d'Albe, Soulcroix; Claire, Adèle Isaac; Marguerite de Parme, Miss Deschamps. There were ten performances in 1886; three in 1887.

Music to Klärchen's song "Freudvoll und leidvoll" has been written by Zelter, Schubert (1815), Liszt (1848?), Rubinstein, Gustav Reichardt and others besides J. F. Reichardt and Beethoven.

On February 7, 1890, a translation into French by Adolphe Aderer of Goethe's tragedy was produced at the Odéon, Paris, when Beethoven's music was performed by Lamoureux's orchestra. The part of Claire was taken by Miss Sanlaville.

* *

The German Theatre of New York, Rudolf Christians director, gave a performance of "Egmont" at the Metropolitan Opera House, April 20, 1915, Clärchen, Ilse Wehrmann; Clärchen's mother, Lottie Fraedrich; Egmont, Rudolf Christians; Duke of Alba, Heinrich Marlow; William of Orange, Ernst Holznagel; Ferdinand, Hans Unterkicher; Brackenburg, Carl Dornberg; Jetter, Christian Rub; Vansen, Richard Feist. Music by Nahan Franko's orchestra.

* *

Clärchen's song "Freudvoll und leidvoll," and "Die Trommel gerührt" have been sung in Boston at these concerts by Mrs. Georg Henschel, March 17, 1883; Miss Emma Juch, December 12, 1885; Mme. Julia Culp, April 12, 1913. The former song was sung by Miss Elena Gerhardt, March 27, 1915.

ERRATUM: Programme Book of December 8, 9, 1916, page 412. For "Mariage des Roses," Steinert Hall, February 11, 1904, William Kittredge, tenor, read "Mariage des Roses," Steinert Hall, January 2, 1901, Mme. Alexander-Marius.



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Sonata: C-sharp minor, Op. 21	ERNST VON DOHNÁNY
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BEETHOVEN	Andante, F major	BEETHOVEN	Sonata, Opus 31, No. 3
			Allegro. Scherzo. Menuetto. Presto con fuoco
MENDELSSOHN	Wedding March and Elf Dance from Shakespeare's Midsummer Night's Dream		
	(Transcribed for piano by Liszt)		
CHOPIN	Scherzo, Opus 31	CHOPIN	Polonaise, Opus 53
CHOPIN	Etude, Opus 10, No. 7	LISZT	Liebestraum. (Notturmo) No. 3
CHOPIN	Valse, Opus 70, No. 1	LISZT	Mephisto Waltz (The Dance in the Village Inn). Second Episode from Lenau's Faust

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PROGRAM

I. TRIO, C minor, for Piano, Violin and 'Cello	BEETHOVEN
II. SONATA, Op. 36, for Piano and 'Cello	GRIEG
III. SONATA, for Violin and Piano	CÉSAR FRANCK

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Arietta:
Adagio molto semplice e cantabile
 2. Papillons Schumann
 3. Sonata, Op. 21 Paderewski
Allegro con fuoco Andante ma non troppo
Allegro vivace
 4. (a) Nocturne
 (b) Two Mazourkas } Chopin
 (c) Scherzo in C-sharp minor }
 5. (a) Chant d'amour }
 (b) Près du ruisseau } Stojowski
 6. Midsummer Night's Dream Fantasia Mendelssohn-Liszt
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SERENATA NAPOLITANA	-	-	-	-	-	Sgambati
GAVOTTE	-	-	-	-	-	Marchand-Press
LES PETITS MOULINS	-	-	-	-	-	Couperin-Press
MELODIE	-	-	-	-	-	Stojowski
LE PETIT BERGER	-	-	-	-	-	Debussy
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- II. SONGS:
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 - b. A. ROUSSEL Le Jardin mouillé
 - c. G. FAURÉ Le Soir
 - d. G. GROVLEZ Sérénade
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|------|---|---|---|---|-----------------------|
| I. | Sonata in D minor | . | . | . | Brahms |
| II. | Larghetto | . | . | . | Handel-Hubay |
| | Rigaudon | . | . | . | Handel-Harty |
| | Hornpipe | } | . | . | |
| | Ballet | . | . | . | Gluck-Manen |
| | Allegro | . | . | . | Fiocco |
| III. | Chaconne | . | . | . | Bach |
| | | | | | (For the Violin only) |
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PROGRAMME

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|------|-------------------------|------------------------------------|-------------------|
| I. | Sonata in A minor | Miss SEYDEL and Mme. STURKOW-RYDER | Paderewski |
| II. | Ave Maria | | Schubert-Wilhelmj |
| | La Danseuse | (Dedicated to Miss Seydel) | Rissland |
| | Beau Soir | | Debussy |
| | The Fountain | Miss SEYDEL | David |
| III. | Suite in D minor | Mme. STURKOW-RYDER | d'Albert |
| IV. | Rhapsodie Russe | (Dedicated to Miss Seydel) | Sturkow-Ryder |
| | | Miss SEYDEL and Mme. STURKOW-RYDER | |
| V. | Gypsy Airs | Miss SEYDEL | Sarasate |
| VI. | The Lark | | Glinka-Balakirew |
| | Sur la greve deserte | | Rhné-Baton |
| | Fileuses de carantec | | Rhné-Baton |
| | Etude en forme de valse | Mme. STURKOW-RYDER | Saint-Saëns |
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PROGRAMME

Ah, Love but a Day, PROTEROE. A Spirit Flower, CAMPBELL-TIPTON. Loch Lomond, Old Scotch Air. Menta Gwen, Old Welch Air. Just A Wearin' for you, JACOBS-BOND. My Pretty Jane, BISHOP. O Dry Those Tears, TERESA DEL RIEGO. Open the Gates of the Temple, MRS. JOSEPH KNAPP. Recit: Behold and see, Aria: Thy rebuke, Recit: Comfort ye, Aria: Every Valley, Messiah, HANDEL. Sound an alarm, Judas Maccabeus, HANDEL. Absent, METCALF. Sweet Miss Mary, NEIDLINGER. All thro' The Night, OLD WELSH. Because, GUY d'HARDELLOT. A Perfect Day, BOND. Beautiful Isle of Somewhere, FEARIS.

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PROGRAMME

Prelude and Fugue for String Quartet (MS.)	-	-	-	-	-	-	-	Em. Moör
Suite for 'Cello alone in E-flat major	-	-	-	-	-	-	-	- Bach
Quartet in F minor, Op. 95	-	-	-	-	-	-	-	Beethoven
Quartet in D major, Op. 1	-	-	-	-	-	-	-	Glazounow

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Mason & Hamlin Piano

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ELENA GERHARDT

SOPRANO

(MATCHLESS INTERPRETER OF SONGS)

PROGRAMME

- | | | | |
|------|-------------------------------------|---|--------------------|
| I. | a. An die Musik | } | Schubert |
| | b. Liebesbotschaft | | |
| | c. Rastlose Liebe | | |
| | d. Im Abendroth | | |
| | e. Auf dem Wasser zu singen | | |
| | f. Der Musensohn | | |
| II. | a. Auf die Nacht | } | Brahms |
| | b. Schwalbe sag' mir an | | |
| | c. Immer leiser wird mein Schlummer | | |
| | d. Der Jäger | | |
| | e. Der Tod das ist die kühle Nacht | | |
| | f. Von ewiger Liebe | | |
| III. | a. Gesang Weyla's | } | Wolf |
| | b. Ihr jungen Leute | | |
| | c. In dem Schatten meiner Locken | | |
| | d. Ruhe meine Seele | | |
| | e. Ständchen | | Strauss |

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PROGRAMME

- | | | |
|--------------------------------|-----------|------------------|
| Sonata, Op. 109 | | Beethoven |
| Jeux d'Eau | | Ravel |
| Impromptu | | Fauré |
| La soirée dans Grenade | | Debussy |
| Etude, Op. 25, No. 10 | } | Chopin |
| Nocturne, Op. 27 | | |
| Scherzo, Op. 39, C-sharp minor | | |
| Au lac de Wallenstadt | | Liszt |
| La Campanella | | Paganini-Liszt |

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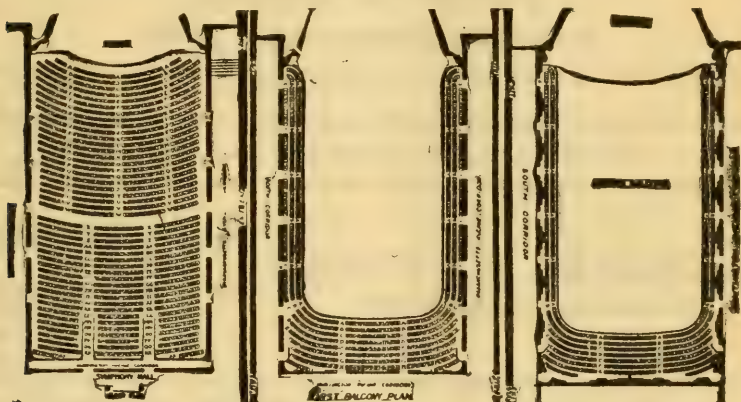
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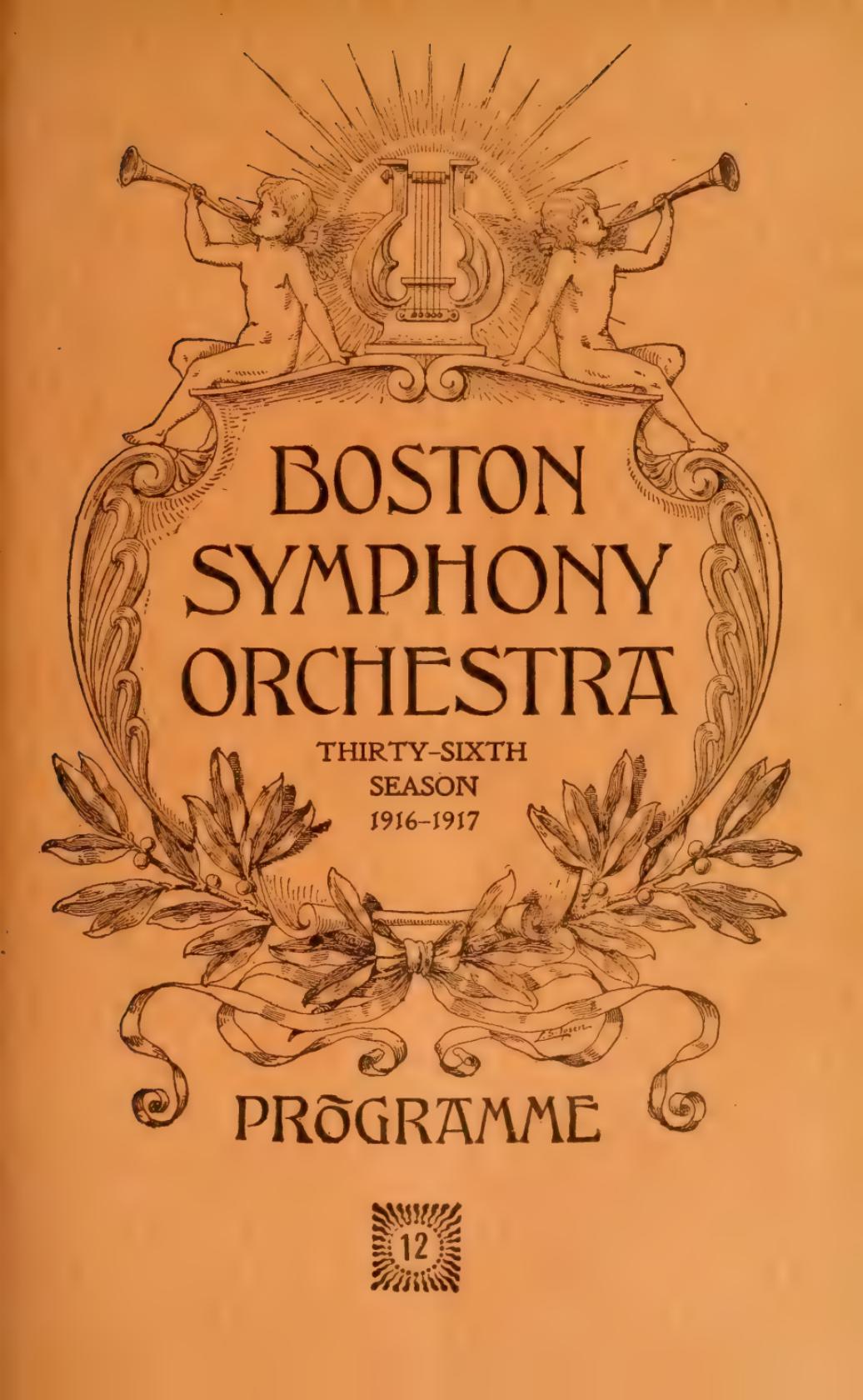
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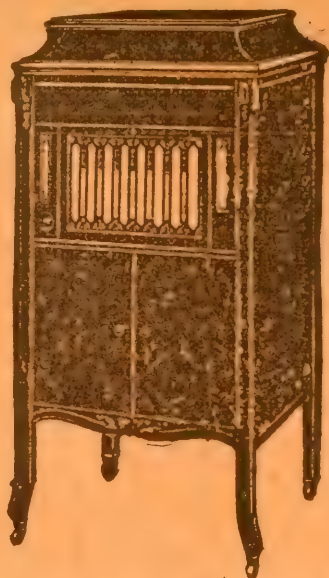


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SATURDAY EVENING, JANUARY 20, at 8.00 o'clock

Schubert Unfinished Symphony in B minor
I. Allegro moderato.
II. Andante con moto.

Bach
 { a. Air: "It is Finished" ("Es ist vollbracht"), from "The Passion
 Music according to John the Evangelist"
 b. Air: "My Heart Ever Faithful" ("Mein gläubiges Herze"),
 from the Cantata, "Also hat Gott die Welt geliebt"
 ("For God so loved the World")

Ballantine "The Eve of St. Agnes," Symphonic Poem after Keats
First performance

Homer . . Songs with Orchestra
 a. From the Brake the Nightingale, Op. 17, No. 2 (Henley)
 b. Sing to Me, Sing, Op. 28 (Henley)
 c. The Song of the Shirt, Op. 25 (Hood)

Wagner Introduction and Bacchanale, "Tannhäuser,"
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(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl-king Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister

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of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert,

1847

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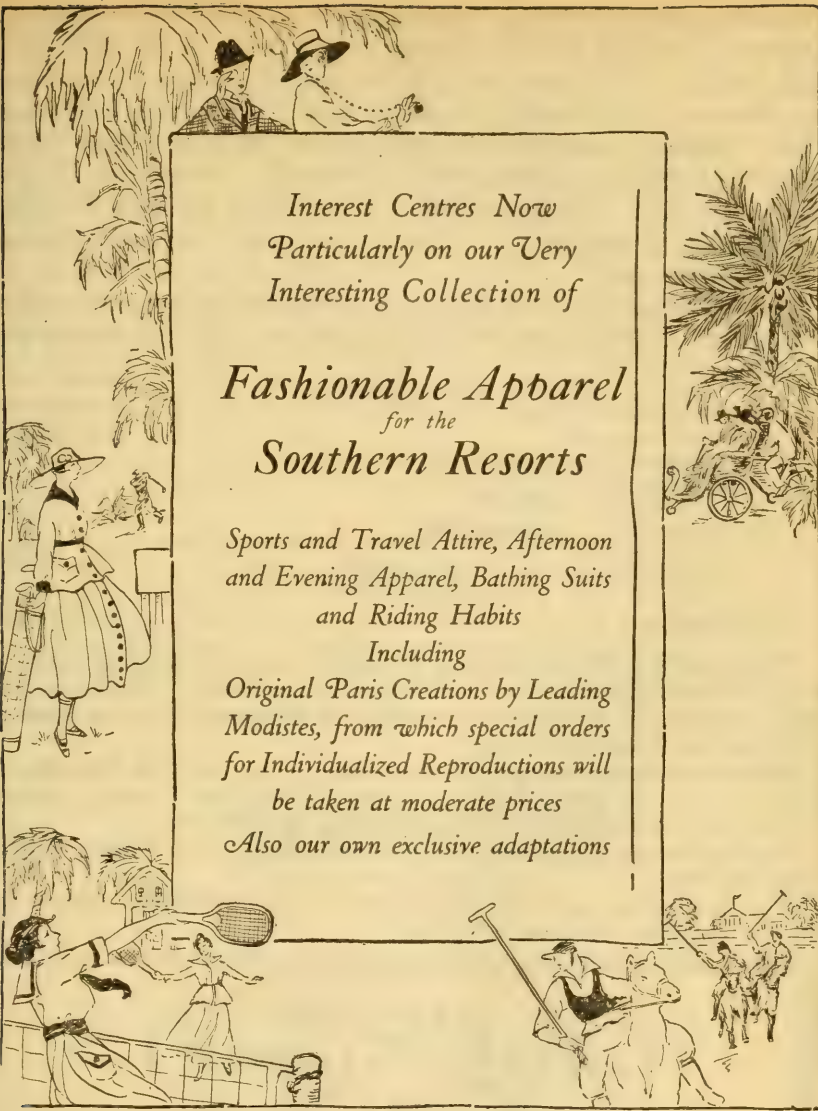


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Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new)	<i>Hüttenbrenner</i>
Symphonie in B minor	<i>Schubert</i>
1. Allegro } (MS. First time.)	
2. Andante }	
3. Presto vivace, D major	
Old German Songs, unaccompanied	
1. Liebesklage }	
2. Jägerglück }	<i>Herbeck</i>
(First time.)	
Symphony in A	<i>Mendelssohn</i>

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, February 26, 1868.



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The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Mr. Henschel conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in 'cellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote William Foster Apthorp:



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"I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'cellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by 'cellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, *Andante con moto*, E major, 3-8, is in sonatina form, "the sonato form without the free fantasia." The first theme is in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the 'cellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

* * *

The following sketch of the Unfinished Symphony is taken from Mr.

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Edmondstone Duncan's * "Schubert." After quoting Felix Weingartner's remarks,—“Schubert was the lyric musician *par excellence*. Whatever he wrote, the most serene as well as the most tragic work, seems as it were imbued with that infinitely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music,”—Mr. Duncan says:—

“It is difficult, perhaps, to realize that Schubert never saw the sea; never lent an ear to that wonderful voice which since the foundations of the earth were laid has chanted its ancient ditty, whenever Dame Nature was in the mood to make melody in her heart. I have never yet heard Schubert's beautiful tone-poem—the B-minor symphony—without being put in mind of the salt-flavored breeze, the splendid underlying pulsation of its waves, and the freedom and expanse which a wilderness of waters conveys to the mind. It is not for a moment suggested that anything of the kind was in Schubert's mind's eye, since the emotion which his tone-poem breathes might have been called into being by widely different objects (or causes), or indeed its true source might—nay, probably would—have baffled its human agent to define.

“A threefold subject may be a technical misnomer, but it is the description which best fits the opening subject-matter of this movement. The first section of this threefold subject (to retain the appellation) is shown in the eight bars quoted above.” Mr. Duncan gives thematic illustrations. “These have all the significance of an introduction, and surely one of the simplest ever designed. That they are not a mere introductory feature is afterwards proved by the phrase being treated as an important and integral part of the leading theme. The second part of the threefold theme-material is seen in bars 9, 10, announced by all the strings. It is plainly in the nature of an accom-

* William Edmondstone Duncan, composer, pianist, organist, critic, was born at Sale, England, in 1866. He studied at the Royal College of Music and afterward with Sir George A. Macfarren. He holds a professorship at the Oldham College of Music. The list of his works includes an opera, “Perseus,” an ode, “Ye Mariners of England,” Ode to Music (words by Swinburne), Sonnet to the Nightingale (Milton), orchestral pieces, a mass and other music for the church, chamber music, organ pieces, piano pieces, songs.



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paniment (and a very beautiful one) to a song. But the complete subject does not unfold itself until we reach bar 13, when the oboes and clarinets—in unison—give utterance to the melody which was in waiting. Beneath this appears the stringed passage (slightly modified) quoted immediately above. Attention may be directed to the delicate gleam of color which the horns and bassoons cast on the picture a brief moment later. Thought succeeds thought with ever-increasing interest and excitement until a powerful climax is wrought and the key of the tonic is reached. Here we meet with a simple little modulation—quite magical in its neatness and beauty (horns and bassoons)—which serves to introduce the second subject. So natural is the transition that any one might hear the movement many times without observing the unusual key to which we have been led—namely, G major. Here again the accompaniment precedes the air; but, being identical with that which accompanies the melody quoted, I do not separate them. The strain (first delivered by the 'cellos) is a haunting one, such as the poet had imagined when he tells us:—

‘This music crept by me upon the waters,
Allaying both their fury and my passion.’

“A fuller statement follows, where the upper strings take up the song in place of the mellow-voiced 'cellos. The blank bar suggests a sudden break in the blissful dream; we are once more face to face with stern realities.

“This second theme readily lends itself to imitation and other devices—such as the employment of sections of the main melody for the purpose of episode, etc.—and of these Schubert is not slow to avail himself. Indeed, throughout the whole work he seems to be unusually economical of his material, and little or nothing is introduced which does not afterwards unfold many other beauties. We may pass to the codetta, formed of a portion of the second subject, and employed in imitation, as the illustration of our remark. The modulation which induces the repeat is a model of directness; nor is it overlooked in the development.

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sounds in some desolate place where the tide breaks complainingly over the low-lying rocks. It is as a song of forgotten ages; it touches on the mystery of life and death, the yearning of man, the futility of despair. The mood changes, and Hope (with its trumpet-call) regains its hold upon us. . . . Throughout this part of the work the texture is rich in device, and even from a mere technical point of view is of exceedingly fine workmanship. A noteworthy effect is the gradual repression of feeling until a calmer mind is reached. . . .

"The course of the recapitulation is marked by freshly-discovered beauties, which are disclosed by a treatment both rich and varied. . . . As we near the end we are again reminded of the music of many waters,—'the murmurs and scents of the infinite sea,'—and the last few chords come like the strokes of a hammer, wielded by some invisible hand—and to each stroke a word—but such a word as no mortal ear may discover.

"Melody such as is here must have come from fairyland"—Mr. Duncan is now speaking of the second movement—"or from some enchanted country which composers would fain visit could they bring away such strains. There seems scarce any analogy for the inspiration of this movement; we may look in vain for anything at all resembling it in the works of Mozart or Beethoven. The strange blending of peace and passion—and the almost religious atmosphere of the whole—find a counterpart in the well-known passage in the 'Merchant of Venice':—

'How sweet the moonlight sleeps upon this bank!
Here we will sit, and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica; look, how the floor of Heaven
Is thick inlaid with patines of bright gold;

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There's not the smallest orb which thou behold'st
 But in his motion like an angel sings,
 Still quiring to the young-ey'd cherubins;
 Such harmony is in immortal souls;
 But, whilst this muddy vesture of decay
 Doth grossly close it in, we cannot hear it.'

"Extremely delicate contrasts of horns and bassoons (with a pizzicato bass) and violins, violas, and 'cellos, mark the opening of this delicious movement. A break from this quiet vein occurs at bar 33, where the trombones and trumpets utter a broad theme in strong contrasts to the stringed octaves. Repeated in sequential steps, the passage acquires considerable force and character; then it 'dwindles and blends like a peace out of pain,' and flutes, clarinets, and bassoons take up the original tender air. The device of introducing a new theme from sustained single sounds (which keep the ear in an expectant attitude) is here employed with remarkable success. The second principal theme (clarinet solo) thus makes its appearance in the relative minor (C-sharp minor). Who could believe that this plaintive melody—faintly breathed by clarinet, oboe, or flute—should shortly appear clad in thunder—pealed forth by the full orchestra? A new and delightful feature of the continuation of the movement is the duet between 'cellos and basses on the one part and the first and second violins on the other. The return from C to E is a most poetic device, with oboe, flute, horn, and clarinet gently calling to one another, while the strings slowly glide to the appointed key (E major). In the repetition much of the material is untouched; the second theme, however, now appears in A minor in place of C-sharp minor. An especially beautiful and prolonged coda closes the movement.

"In concluding these remarks it may be questioned whether the impression conveyed by the title 'Unfinished' is realized to any extent by the hearer of the symphony. The unity of the four-movement type of symphony (or sonata) is probably an illusion of habit which works like Beethoven's Sonata in E minor (Op. 90) or that in F-sharp (Op. 78)—another two-movement sonata—were intended to illustrate."



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Mme. LOUISE HOMER (Mrs. Sidney Homer) was born at Pittsburgh, Pa. Her maiden name was Beatty. She studied singing in Philadelphia, but her chief vocal teachers were Mr. William L. Whitney of Boston, then a member of the faculty of the New England Conservatory of Music, and the late Fidèle Koenig of Paris. A student in Boston, she sang in Mr. G. W. Chadwick's choir at the Columbus Avenue Universalist Church. In 1895 she was married to Mr. Sidney Homer, the composer, and the next year she went to Paris, where she studied eighteen months with Koenig and with Paul Lhérie* (for dramatic action).

Her first appearance in Paris was at a symphony concert, when she sang a work composed for her by Antoine Savard. The conductor was Vincent d'Indy. She made her début at Vichy in June, 1898, as Leonora in "La Favorita." She also took the parts of Delilah, the Queen in "Hamlet," Ortrud, and Margared in "Le Roi d'Ys" during the season of three months at Vichy. An operatic season of six months at Angers followed. From Angers she went to Covent Garden, London, where she made her first appearance as Amneris, May 14, 1899. The following winter she was engaged as first contralto of the Monnaie at Brussels, and she was the first to impersonate Mme. de la Haultière in Massenet's "Cendrillon" at that opera-house. She returned to Covent Garden in the spring.

Mme. Homer made her first operatic appearance in America as a member of the Metropolitan Opera House Company, of New York, at San Francisco, November 14, 1900, as Amneris. She has sung at festivals, in orchestral concert, and in recitals throughout the country.

She has sung at concerts of the Boston Symphony Orchestra in Boston as follows:—October 15, 1904 ("Inflamatus et Accensus," from Dvořák's "Sabat Mater"; also as a member of the quartet in "Quis est Homo" from the same work); October 14, 1905 (Liszt's

*Lhérie, whose real name was Lévy, created the part of Don José in "Carmen."

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"Loreley" and scene "Just God!" and aria "My Life fades in its Blossom" from Wagner's "Rienzi," Act III. No. 9); October 9, 1909 (Saint-Saëns's "La Fiancée du Timbalier," Liszt's "Loreley," Brahms's "Sapphische Ode," and Schubert's "Allmacht," all with orchestra); April 17, 1914 (Bach, "Erbarme dich" from the "Passion according to Matthew"; Gluck, "Divinités du Styx" from "Alceste"; Verdi, "O Don Fatale" from "Don Carlos").

Her chief appearances in Boston since her return from Europe have been as follows:—

OPERA (as a member of the Metropolitan Opera House Company):

Siebel, April 1, 10, 1901, Boston Theatre.

Amneris, Boston Theatre, April 3, 1901; March 10, 1902;

April 1, 1903; April 11, 1904; Boston Opera House, March 28, 1910; April 7, 22, 1916.

Urbain, April 13, 1901; March 19, 1902.

A Lady of the Queen of Night ("Magic Flute"), March 13, 22, 1902; April 2, 1903.

Hedwig ("Manru"), March 15, 1902.

Venus, March 17, 1902.

Emilia, March 21, 1902.

Azucena, March 26, 1903; April 8, 1908; Boston Opera House, April 12, 1916.

Fricka, April 7, 1904.

Lola, April 8, 1904; March 8, 1905.

Laura ("La Gioconda"), March 10, 1905.

Magdalene ("Die Meistersinger"), March 11, 1905.

Brangaene, April 11, 1908; Boston Opera House, April 5, 1916.

Nancy, Boston Opera House, March 30, 1910.

Ortrud, Boston Opera House, April 17, 1912.

When "Tristan und Isolde" was performed for the first time by the Boston Opera House Company, February 12, 1912, Mme. Homer took the part of Brangaene.

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HANDEL AND HAYDN: Dubois's "Paradise Lost," February 8, 1903; February 7, 1904.

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BERLIOZ's "Damnation of Faust," July 8, 1903, a performance conducted by Mr. B. J. Lang for the entertainment of visiting teachers in convention.

Her last appearance here in concert was in aid of the Frances E. Willard Settlement, December 2, 1915.

AIR, "IT IS FINISHED," FROM "THE PASSION MUSIC ACCORDING TO JOHN THE EVANGELIST" JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

The air for alto voice begins in B minor, 4-4, Molto adagio. The original accompaniment is for "viola da gamba solo, organo e continuo."*
"Jesus said, 'It is finished.'"

Es ist vollbracht! O Trost für die gekränkten Seelen.
Die Trauernacht lässt mich die letzte Stunde zählen.

Alla breva, 3-4. Accompaniment of violins, viola, viola da gamba, organo e continuo.

Der Held aus Juda sieght mit macht
Und schliesst den Kampf. (*Adagio*) Es ist vollbracht!

It is finished. O rest for all afflicted souls. The night of woe leads me to count my last hour. Judah's hero triumphs mightily and ends the fight. It is finished.

The date of the first version of Bach's first "Passion," that according to John, is not determined, but "it is argued with much plausibility that the work was first performed at Leipsic in Holy Week, 1724."

"MEIN GLÄUBIGES HERZE" ("MY HEART EVER FAITHFUL"), FROM THE CANTATA "ALSO HAT GOTT DIE WELT GELIEBT" ("FOR GOD SO LOVED THE WORLD") JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This aria is from a cantata for Whitsuntide, "Feria 2 Pentecost," after the Gospel of John, iii., 16, among the latest of the cantatas. It was written in Leipsic.

Air for soprano. Presto, F major, 4-4.

*"Continuo," or "basso continuo," was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—HUGO RIEMANN.

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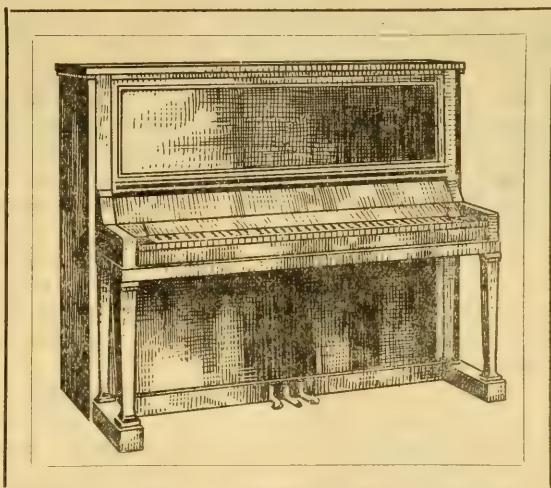
HATS! HATS!! HATS!!!

Hats to ride in, to run in, to walk in;
Hats to sing in, to dance in, to talk in;
Hats to sit in, to stand in, to call in;
And some to do nothing at all in.

Hats of braids, of ribbons, of laces,
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Mein gläubiges Herze,
Frohlocke, sing', scherze,
Dein Jesus ist da!
Weg Jammer, weg Klagen,
Ich will euch nur sagen,
Mein Jesus ist nah;
Mein gläubiges Herze,
Frohlocke, sing', scherze,
Dein Jesus ist da!

My heart ever faithful,
Sing praises, be joyful,
Thy Jesus is here!
Away with complaining,
Faith ever maintaining,
My Jesus is near;
My heart ever faithful,
Sing praises, be joyful,
Thy Jesus is here!

Duke Christian of Saxe-Weissenfels celebrated his thirty-fifth birthday on February 23, 1716. On that day there was a hunting party. Duke Wilhelm Ernst of Saxe-Weimar, his cousin, commissioned his Hopkonzertmeister Bach to compose a cantata, words by Salomo Franck, poet and court official at Weimar, to be used in the ducal hunting-lodge as table music. Bach wrote ten numbers with connecting recitatives. The subject was treated semi-dramatically. The soloists represented Diana; Endymion, whom Diana put temporarily aside in favor of Duke Christian; Pan, god of the countryside; and Pales, goddess of agricultural animals. To Pales was given an air, "Weil die Wollenreichen Heerden." The musical material of the accompaniment of "Mein gläubiges Herze, frohlocke" is found in this air, while the solo voice part is wholly different from that familiar melody. This hunting cantata is known as "Was mir behagt," or "Diana und Endymion."

Writing the cantata "Also hat Gott die Welt geliebt," Bach took matter from the hunting cantata. A bass solo was only slightly amended, but the soprano solo "Mein gläubiges Herze" has an entirely new melody to the accompaniment of the original song.

Bach's accompaniment calls for oboe, violin, violoncello piccolo, and continuo. An orchestral version frequently used is that made by Robert Franz for two clarinets, two bassoons, two horns, solo violoncello, and strings.

* *

"My Heart ever faithful" has been sung in Boston at concerts of the Boston Symphony Orchestra by Hattie Louise Sims, November 17, 1883; by Emma Juch (Fritz Giese, violoncellist; H. G. Tucker,



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pianist), March 21, 1885 (at the two hundredth anniversary of Bach's birthday, when the programme included also Esser's orchestral transcription of a toccata by Bach; the Chaconne for violin alone played by Mr. Charles Martin Loeffler, and the first and second parts of the Christmas oratorio—Mmes. Juch and Winant, Messrs. W. J. Winch and Remmertz, soloists); and by Caroline Gardner Clark, November 23, 1895.

* * *

Bach in the accompaniment wrote floridly for the violoncello* piccolo. There has been, there is still, dispute concerning the precise nature of this instrument.

H. Lavoix the Younger, in his "Histoire de l'Instrumentation" (Paris, 1878), says that Bach's contemporaries seldom spoke of this instrument; but Gevaert supposes that it was tuned so that it was practically a violin in the lower octave. Fétis, on the other hand, thought that the violoncello piccolo was a fourth higher than the ordinary violoncello and so formed the octave of the violon piccolo. Lavoix adds: "This instrument was in vogue from about 1720 to 1770, but it then disappeared."

Edward John Payne, writing the article for Grove's Dictionary (Revised edition, 1910), says that this instrument was a violoncello of the ordinary pitch, but of smaller size and having thinner strings. He quotes Quantz as saying it was generally used for solo playing, while the ordinary violoncello was employed for concerted music. He gives instances of the use of the little violoncello by Bach, but thinks that the obbligato part to "Mein gläubiges Herze" was originally written for the viola da gamba. He also thinks that the viola pomposa, "a small violoncello with an additional treble string, invented by Sebastian Bach," is probably identical with the violoncello piccolo of his scores. "The sixth of his solos for the violoncello was written for this instrument."

Mr. Cecil Forsyth, in his "Orchestration," says that the viola

* Mr. Cecil Forsyth, in his valuable book "Orchestration" (London, 1914), writes: "The full word *Violoncello* is practically non-existent in this country as a spoken word, and even when used it seems to be always mispronounced Violincello. The shred of a word, *Cello*, though convenient, is no more logical than *Bone* or *Netto* would be as abbreviations of *Trombone* and *Clarinetto*." Yet on the same page (409) Mr. Forsyth heads the section concerning the violoncello, "The Cello."



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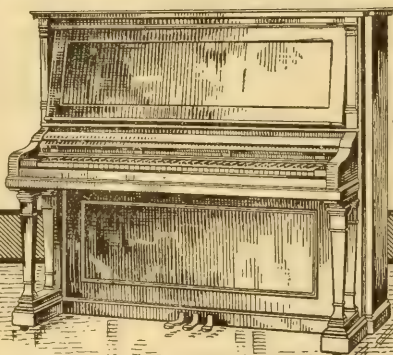
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pomposa is "probably the 'violoncello Piccolo' of Bach's 6th Solo for the cello, and is said to have been either invented or suggested by him." He adds: "There is, however, considerable doubt with regard to both these statements. The instrument was obsolete in Leopold Mozart's day."

Edmund S. J. Van der Straeten, in his "History of the Violoncello, etc." (London, 1915), describes the viola pomposa as an instrument patterned after the violin, but with five strings and twenty-seven and a half inches in length. Bach conceived it for the satisfactory performing of florid bass passages that were beyond the technic of his violoncellists. He mentions the violoncello piccolo as made by J. C. Hoffmann of Leipsic; says that the Suite in D, the 6th Solo Suite for violoncello was written originally for the viola pomposa. Johann Georg Pisendel (1687-1755) was a famous player of the latter instrument. Paul de Wit, who in 1886 opened in Leipsic a Museum of Instruments, secured several specimens of the viola pomposa; one of them belonged to Bach. This museum—we quote Hugo Riemann—was sold to the Royal High School of Berlin in 1890. De Wit made another collection which is now with a collection made by Al. Kraus in the possession of W. Heyer of Cologne. In an appendix to his exhaustive volume Van der Straeten expresses different opinions formed by study of instruments in the Heyer collection. The viola pomposa can be played and was played like a violin. The violoncello piccolo was not a violin pomposa, but a half-size violoncello. The 6th Suite, written for Christian Ferdinand Abel, of Cöthen, was intended for a five-stringed violoncello, not for the violoncello piccolo, as stated by A. Dörffel and Ph. Spitta. The latter instrument was not constructed before Bach had moved to Leipsic. "The viola pomposa was not tuned like the violoncello; it was an octave higher, like the viola."

But in an inventory made October 9, 1773, of the instruments of the Prince's orchestra at Cöthen are these items:—

"20. Ein Violon Cello Piculo mit 5 Seiten von J. C. Hoffmann 1731.

"21. Ein Violon Cello Pic. mit 4 Seiten von J. H. Ruppert 1724."

In a later inventory without date these instruments are again named. There is no mention of a viola pomposa. (See "Bach-Jahrbuch" for

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1905: "Johann Sebastian Bach's Kapelle zu Cöthen und deren nachgelassene Instrumente," by Rudolf Bunge.)

There is a viola pomposa made by Hoffmann in the Museum of the Brussels Conservatory. V. C. Mahillon says that the date is about 1720; that the instrument is nothing else than a viola, only of larger proportions and with a fifth string tuned in unison with the E string of the violin. He adds: "It is pretended that this viola was imagined by J. S. Bach, the only composer who used it." It went out of use as a result of the improvement in the technic of the viola players.

Now Bach left Cöthen and went to Leipsic in 1723. The 6th Suite written at Cöthen is for a five-stringed instrument, so it has been supposed that this was a viola pomposa; but in the inventory of 1773 there is no mention of this instrument; there is mention of the violoncello piccolo.

"THE EVE OF ST. AGNES," SYMPHONIC POEM AFTER KEATS

EDWARD BALLANTINE

(Born at Oberlin, Ohio, August 6, 1886; now living in Boston, Mass.)

This symphonic poem was completed at the MacDowell Memorial Colony at Peterborough, N.H., in the summer of 1914. It is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three ket-

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tledrums, snare-drum, bass drum, cymbals, triangle, tam-tam, harp, celesta, and strings.

It may be said here that the Eve of St. Agnes falls on January 20.

We are indebted to the composer for the following analysis. We have taken the liberty of adding as footnotes quotations from the poem.

"The music does not follow Keats's text literally, although there are a good many definitely descriptive passages, especially in the first part.

"The piece begins Andante, E-flat major, with a tremolo in the strings suggestive of the snow and cold.* The theme of the Eve of St. Agnes is announced in the bass clarinet and continued by the higher clarinets. The horns take up part of the same theme harmonized with a succession of chords which form the motive of the Magic Spell. The violoncellos then repeat the opening theme and are followed by the theme of prayer. The harp, celesta, and flute play a variant of the theme of St. Agnes' Eve and the motive of the Magic Spell in G-flat major.† Then comes a passage beginning in F-sharp minor for strings in which the theme of prayer is used to typify the sorrow of the ancient Beadsman.‡ A little later the theme of St. Agnes' Eve appears in choral form pianissimo in the high register, F major.

* "St. Agnes' Eve—Ah, bitter chill it was!
The owl, for all his feathers was a-cold;
The hare limp'd trembling through the frozen grass,
And silent was the flock in woolly fold:
Numb were the Beadsman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer he saith."

† "They told her how, upon St. Agnes' Eve,
Young virgins might have visions of delight,
And soft adorings from their loves receive
Upon the honey'd middle of the night,
If ceremonies due they did aright;
As, supperless to bed they must retire,
And couch supine their beauties, lily-white;
Nor look behind, nor sideways, but require
Of Heaven with upward eyes for all that they desire."

‡ "His was harsh penance on St. Agnes' Eve:
Another way he went, and soon among
Rough ashes sat he for his soul's reprieve,
And all night kept awake, for sinners' sake to grieve."

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"Suddenly the 'silver snarling trumpets' begin to 'chide,' Allegro, D major. This trumpet motive stands for the 'hyena foemen' * and also for the revelries in the castle. When the revelry subsides the theme of Madeline appears in the strings. Andante espressivo, A major. The motive of the Magic Spell follows combined with a hint of the coming Porphyro † theme in the oboes and English horn. After a transition Porphyro's theme enters in the trumpets and strings, Energico, E major. At the close of this theme, which has three parts, heroic, playful, and thoughtful, the motive of the Magic Spell is given by the trombones while the strings and celesta give a reminiscence of the theme of Madeline.

"The middle portion of the work, Allegro energico, is supposed to represent in general the conflict between Porphyro and his foes and his struggles toward the winning of Madeline. The triumph of Porphyro is expressed by the theme of the Eve of St. Agnes in choral form for brass, fortissimo, B major, followed by his own theme on C major for full orchestra. This is followed very quietly by Madeline's theme also in C major.

"The rest of the piece is an orchestral love-song based on the previ-

*"Those chambers held barbarian hordes,
Hyena foemen, and hot-blooded lords,
Whose very dogs would execrations howl
Against his lineage: not one breast affords
Him any mercy, in that mansion foul
Save one old beldame, weak in body and in soul. . . .
'There's dwarfish Hildebrand;

Then there's that old Lord Maurice.'"

† Keats hesitated between the names Lionel and Porphyro for the lover.

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Rhapsodie, Op. 79, No. 1		
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ous themes. Near the end the strings resume the tremolo suggesting the snow-storm outside * while the main motives are heard quietly in E-flat major."

* *

Mr. Ballantine began pianoforte lessons at the age of seven. In 1897 his family moved to Springfield, Mass., where he studied the pianoforte and harmony with Miss Mary L. Regal. Later he took a special course in musical theory at Harvard University while he was studying the piano with Mr. Edward Noyes and Mme. Helen Hopekirk in Boston. In 1907 he won highest honors in music at Harvard. The next two years he spent in Berlin, studying composition with Philippe Rüfer, and the pianoforte with Arthur Schnabel and Rudolf Ganz. In 1909 he entered the Schola Cantorum in Paris, where his studies were discontinued after the fall term, owing to his poor health. At present he is an instructor in music at Harvard University.

His Prelude to "The Delectable Forest," a play in one act, by Hermann Hagedorn, was performed at the MacDowell Festival in Peterborough, N.H., on August 22, 1914, W. H. Humiston, of New York, conductor. It was performed at Cambridge, Mass., on December 10, 1914, at a concert of the Boston Symphony Orchestra, Dr. Muck conductor. On May 5, 1916, it was performed at the Springfield (Mass.) May Festival, by the Chicago Symphony Orchestra, Fredrick Stock conductor. It is announced for performance by the Chicago Symphony Orchestra in Chicago, February 2-3, 1917.

Mr. Ballantine has written various works, all of which are in manuscript, excepting a song, "Retrospect," and a pianoforte piece, "Morning," published in the *Harvard Music Review* of April and December, 1913. His tone-poem, "The Awakening of the Woods," for orchestra,

* "Beyond a mortal man impassion'd far
At these voluptuous accents he arose
Ethereal, flush'd, and like a throbbing star
Seen 'mid the sapphire heaven's deep repose;
Into her dream he melted, as the rose
Blendeth its odour with the violet,—
Solution sweet: meantime the frost-wind blows
Like Love's alarum pattering the sharp sleet
Against the window-panes; St. Agnes' moon hath set."

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Yours truly,

(Signed) J. MALKIN.

was played by the Pierian Sodality of Harvard at its one hundredth anniversary concert, May 22, 1908.

* *

Keats wrote to his brother George and his wife Georgiana on February 24, 1819, that he had taken to Chichester about a fortnight before some thin paper and written on it "a little poem call'd St. Agnes' Eve," which was as yet unfinished. Lord Houghton says the poem "was begun on a visit in Hampshire at the commencement of this year (1819) and finished on his return to Hampstead." Keats wrote to Benjamin Bailey, August 15, 1819, from Winchester: "I have written two tales, one from Boccaccio, called the Pot of Basil, and another called St. Agnes's Eve, on a popular superstition, and a 3rd called Lamia (half-finished). I have also been writing parts of my 'Hyperion,' and completed four acts of a tragedy." From the same place he wrote September 5, 1918, to John Taylor that he was then occupied in revising St. Agnes's Eve and studying Italian. He wrote to Taylor, June 11, 1820, complaining of unauthorized alterations * in the proofs of the poem, which was published with others in a volume at the beginning of July, 1820. The book was his third and last. The title ran: "Lamia, Isabella, The Eve of St. Agnes, and Other Poems. By John Keats, author of Endymion." It was a duodecimo, put up in drab boards, with a back label. The other poems were: Ode to a Nightingale; Ode on a Grecian Urn; Ode to Psyche; Fancy; Ode ("Bards of Passion"); Lines on the Mermaid Tavern; Robin Hood; To Autumn; Ode on Melancholy; Hyperion, a Fragment. Keats died the next year at Rome on February 23, having been born in London on October 31, 1795.

* *

St. Agnes was a Roman martyr who, according to Wheatley, suffered in the tenth persecution under the Emperor Diocletian A.D. 306. Condemned to be debauched publicly in her thirteenth year before her execution, she was preserved a virgin by thunder and lightning from

* The variants in the manuscripts, showing the poet's search after the one and fitting word, are published as footnotes in the edition of his complete works, H. Buxton Forman, editor, vol. ii., pp. 63-91 (Gowars & Gray, Glasgow, 1901).



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heaven. About eight days after her execution, her parents praying at her tomb saw a vision of angels. Agnes was one of them. A lamb white as snow stood by her. Her story is quaintly told by J. de Voragine in "The Golden Legend" (first published about 1470; Englished by William Caxton, 1483). See also Butler's Lives of the Saints. Condemned to be burned, she prayed, and the fire lost its heat. She was then beheaded.

Ben Jonson alludes to the divination practised by fasting virgins on the Eve of St. Agnes to discover their future husbands:

And on sweet St. Agnes' night
Please you with the promis'd sight.
Some of husbands, some of lovers,
Which an empty dream discovers.

John Aubrey gave this direction: "Upon St. Agnes's Night you take a row of pins, and pull out every one, one after another, saying a Pater Noster, sticking a pin in your sleeve, and you will dream of him or her you shall marry."

* *

Mr. Ballantine is not the only American composer who has taken Keats's poem as a subject. "The Eve of St. Agnes," a cantata for solo voices, chorus, and orchestra by Thomas W. Surette, was published in London in 1897.

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Mr. Homer, having studied in Boston with Mr. Chadwick, spent five years in Germany, two at the Royal Music School at Munich under Rheinberger. Returning to Boston he taught harmony and counterpoint, and held classes for the study of symphonies and Wagnerian music-dramas. He married Louise Dilworth Beatty, of Pittsburgh, in 1895. He has composed many songs.

The accompaniments of the three songs sung by Mme. Homer are orchestrated by Frederick Stock, conductor of the Chicago Symphony Orchestra.

FROM THE BRAKE THE NIGHTINGALE.

From the brake the Nightingale
Sings exulting to the Rose;

Though he sees her waxing pale

In her passionate repose,

While she triumphs waxing frail,

Fading even while she glows;

Though he knows

How it goes—

Knows of last year's Nightingale

Dead with last year's Rose.

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Wise the enamoured Nightingale.
 Wise the well-belovèd Rose!
 Love and life shall still prevail,
 Nor the silence at the close
 Break the magic of the tale
 In the telling, though it shows—
 Who but knows
 How it goes!—
 Life a last year's Nightingale,
 Love a last year's Rose.

William Ernest Henley (1849-1903).

This poem, No. XLV. in Henley's "Echoes" (1888-89), is dedicated to W. B. B. The original key of the song is C major, 4-4, Andante sostenuto. Dedicated to Elizabeth A. Alexander and published in 1906.

SING TO ME, SING.

Sing to me, sing, and sing again,
 My glad, great-throated nightingale:
 Sing, as the good sun through the rain—
 Sing, as the home-wind in the sail!

Sing to me life, and toil, and time,
 O bugle of dawn, O flute of rest!
 Sing, and once more, as in the prime,
 There shall be naught but seems the best.

And sing me at the last of love:
 Sing that old magic of the May,
 That makes the great world laugh and move
 As lightly as our dream today!

William Ernest Henley (1849-1903).

Original key E-flat major, Allegro molto, 3-4. Dedicated to Mrs. Homer and published in 1913.

This poem, No. XXXV. in Henley's "Hawthorn and Lavender" (1899-1901), is dedicated to Ada Crossley. Born at Farraville, Australia, March 3, 1874, she studied with Mme. Simonson of Melbourne and then, appearing first in public on May 24, 1899, sang in Australia for about two years. Later she took lessons of Charles Santley in London and Mme. Marchesi in Paris. She gave a concert in London

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on May 18, 1895, and soon became one of the leading contraltos in England. She visited Boston in 1903 and sang at a Pension Fund Concert of the Boston Symphony Orchestra, April 26.

THE SONG OF THE SHIRT.

With fingers weary and worn,
With eyelids heavy and red,
A woman sat in unwomanly rags,
Plying her needle and thread—
Stitch! stitch! stitch!
In poverty, hunger, and dirt;
And still with a voice of dolorous pitch
She sang the "Song of the Shirt!"

"Work! work! work!
While the cock is crowing aloof!
And work—work—work,
Till the stars shine through the roof!
It's O! to be a slave,
Along with the barbarous Turk,
Where woman has never a soul to save,
If this is Christian work!

"Work—work—work,
Till the brain begins to swim!
Work—work—work,
Till the eyes are heavy and dim!
Seam, and gusset, and band,
Band, and gusset, and seam,
Till over the buttons I fall asleep,
And sew them on in a dream!

"O men, with sisters dear!
O men, with mothers and wives!
It is not linen you're wearing out,
But human creatures' lives!
Stitch—stitch—stitch!
In poverty, hunger, and dirt;
Sewing at once, with a double thread,
A shroud as well as a shirt.

"But why do I talk of death?
That phantom of grisly bone;

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I hardly fear his terrible shape,
 It seems so like my own—
 It seems so like my own,
 Because of the fasts I keep;
 O God! that bread should be so dear,
 And flesh and blood so cheap!

“Work—work—work!
 In the dull December light,
 And work—work—work,
 When the weather is warm and bright—
 While underneath the eaves
 The brooding swallows cling,
 As if to show me their sunny backs,
 And twit me with the spring.

“O! but to breathe the breath
 Of the cowslip and primrose sweet—
 With the sky above my head,
 And the grass beneath my feet,
 For only one short hour
 To feel as I used to feel,
 Before I knew the woes of want
 And the walk that costs a meal!

“O! but for one short hour!
 A respite, however brief!
 No blessed leisure for love or hope,
 But only time for grief!
 A little weeping would ease my heart,
 But in their briny bed
 My tears must stop, for every drop
 Hinders needle and thread!”

With fingers weary and worn,
 With eyelids heavy and red,
 A woman sat in unwomanly rags,
 Plying her needle and thread—
 Stitch! stitch! stitch!
 In poverty, hunger, and dirt,
 And still with a voice of dolorous pitch,—
 Would that its tone could reach the rich!—
 She sang this “Song of the Shirt!”

Thomas Hood (1798-1845).

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"The Song of the Shirt" was published in Christmas number of *Punch*, 1843. Five guineas were paid for it. In 1861 it was said that the original manuscript was in the autograph collection of a New Yorker. On Hood's monument in Kendal-Green is his own self-inscribed epitaph: "He sang 'The Song of the Shirt.'" Two verses are omitted in Mr. Homer's song.

OVERTURE AND BACCHANALE, "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance in Boston was at the Boston Theatre, January

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20, 1871. Mme. Lichtmay, Elisabeth; Mme. Roemar, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; Franosch, the Landgrave. The first act was performed in the Boston Theatre by Leonard Grover's Company October 25, 1864. The chief singers were Mmes. Frederici and Canissa; Messrs. Himmer, Steinecke, Graff, Habelmann, Urchs, Haimer, Vierech. Carl Anschutz conducted.

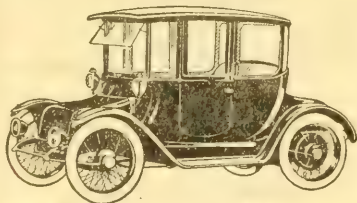
The original overture was first played in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the King of Hanover."

The Bacchanale was performed here from manuscript at a Theodore Thomas concert November 28, 1873. The Overture and Bacchanale were performed at a Wagner matinee of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 31, 1890; Italo Campanini, tenor, Franz Kneisel, violinist, soloists. The Overture and Bacchanale and scene between Tannhäuser and Venus were performed at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, May 4, 1901; Milka Ternina, and Mr. Dippel, soloists.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

Add for the Bacchanale to the list of instruments given above: a flute interchangeable with the piccolo, castanets, and harp. The score and parts of the Bacchanale, composed in Paris, January, 1861, were published in February, 1876.

The overture begins with a slow introduction, Andante maestoso, E



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major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of

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Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

This is the overture in its original condition.

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances is familiar to all students of Wagner opera in general, and Parisian manners. The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; * a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

* Fortunata Tedesco was twenty-one years old when in 1847, a member of the Havana Opera Troupe, she drew all men to her by her beauty and her "floods, or rather gusts, of rich, clear sound." She appeared at the Howard Athenæum in "Ernani," "Norma," "Saffo," "The Barber of Seville," and as Romeo. In Paris, wearied by Wagner's rehearsals,—there were 164 in all,—she was with difficulty restrained from marking Wagner's face with her nails. An "ox-eyed creature, the picture of lovely laziness until she was excited by music." We quote from Richard Grant White's description.

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Important changes were made for this performance. There was need of a ballet scene, and the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M.

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Lord, what offering shall we bring.

Shepherd with Thy tenderest love.

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Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

There is much interesting information about the first Parisian production of "Tannhäuser" in Wagner's letters to Mathilde Wesendonck translated into English by W. A. Ellis (London and New York, 1905). (For his description of the Bacchanale, see pages 219-223.) Of the original version he said: "The court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But I also recognize that when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a far greater mastery to which only now have I attained: now that I have written, Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venusberg." Wagner in the same letter (Paris, April 10, 1860) spoke of his purpose to introduce in the scene "The Northern Strömkarl, emerging with his marvellous big fiddle from the foaming water" and playing for a dance.

"Tannhäuser" was revived at the Paris Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus.

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Thirteenth Programme

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SATURDAY EVENING, FEBRUARY 3, at 8.00 o'clock

Mozart Overture to "The Marriage of Figaro"

Mozart . . . Air, "Per Pietà non Ricercate," from "Il Curioso Indiscreto"

Reger Variations and Fugue on a Theme by Hiller

Handel . . . Recitative, "Stay, Shepherd, Stay" and Air, "Shepherd,
What Art Thou Pursuing," from "Acis and Galatea"

Strauss Tone-poem, "Don Juan"

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RALPH SMALLEY, Violoncellist

HANS EBELL, Pianist

NEXT FRIDAY EVENING, JANUARY 26, at 8.15

PROGRAM

- | | | |
|------|---|--------------|
| I. | TRIO, C minor, for Piano, Violin and 'Cello | BEETHOVEN |
| II. | SONATA, Op. 36, for Piano and 'Cello | CRIG |
| III. | SONATA, for Violin and Piano | CÉSAR FRANCK |

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TUESDAY AFTERNOON, JANUARY 23, AT THREE

PROGRAM

- | | | |
|------|--------------------------------|----------------|
| I. | a. Fantasia and Fugue, C major | MOZART |
| | b. Praeludium, B minor | BACH |
| | c. Sonata, Op. 109, E major | BEETHOVEN |
| II. | a. Davidsbündlertänze | SCHUMANN |
| | b. Rhapsodie, C major | DOHNANYI |
| III. | a. Harmonies du Soir | LISZT |
| | b. Improptu, G major | SCHUBERT-LISZT |
| | c. Rhapsodie VI. | LISZT |

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WILL PLAY THE FOLLOWING PROGRAM

ON TUESDAY EVENING, FEBRUARY 6

- | | |
|-----------------------------------|--------------|
| Italian Concerto (first movement) | BACH |
| Fantasia, D minor | MOZART |
| Rhapsody, B minor | BRAHMS |
| Sonate pour Violon et Piano | D'INDY |
| Prelude | DEBUSSY |
| Toccata | PALMGREN |
| May Night | TSCHAIKOWSKY |
| Doumka (Scene rustique Russe) | |

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SYMPHONY HALL

SUNDAY AFTERNOON, JANUARY 21, at 3.30

Mme. POVLA FRISCH

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Miss WINIFRED CHRISTIE

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JORDAN HALL.

TO-MORROW, Saturday Afternoon, January 20, 1917, at 3 o'clock

OLIVER DENTON PIANIST

.. Programme ..

Toccata e Fuga D minor	.	.	.	Bach-Busoni
Intermezzo, Op. 118, No. 1	}	.	.	Brahms
Intermezzo, Op. 118, No. 2				
Rhapsodie, Op. 119, No. 4				
Études symphoniques, Op. 13	.	.	.	Schumann
Sonata B-flat minor	.	.	.	Chopin
Nocturne F-sharp major	}	.	.	Chopin
Polonaise A-flat major				

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SATURDAY AFTERNOON, FEBRUARY 3, AT 3 O'CLOCK



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JORDAN HALL

Wednesday Afternoon, January 24, 1917, at three o'clock

SONG RECITAL

BY

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THE RUSSIAN BARITONE

AT THE PIANO

PROGRAMME

I.

LIEDER:

Talismane		Schumann
Frühlingsnacht		
Leise zieht durch mein Gemüth		Franz
Der Schmetterling		
Minnelied		Brahms
Vergebliches Ständchen		
Ich trage meine Minne		Strauss
Herr Lenz		

II.

EARLY AND MODERN FRENCH SONGS:

(a) Belle qui tiens ma vie (Pavane, 1579)		Auteur inconnu
(b) Charmante Gabrielle		{ Attributed to
(c) Invocation à l'amour		Henry IV
(d) Vive Henry IV		17th Century
(e) Un Rêve		
Dans une Villa Romaine		Raoul Laparra
(f) Le Faune		
Mandoline		Debussy

III.

EARLY ENGLISH AND SCOTCH SONGS:

Fain would I change		Tobias Hume (1605)
Go to bed, sweet muse		Robert Jones (1608)
On a Time		John Attey (1622)
King Henry, My Son (Traditional Cumberland Ballad)		16th Century
Bonny Earl O'Murray (Scottish Ballad)		17th Century
(Arranged by FRITZ KREISLER)		
The Piper o' Dundee (Scottish Ballad)		18th Century
(Arranged by FRITZ KREISLER)		
Leeze Lindsay (Scotch Ballad)		Late 18th Century
(Arranged by FRITZ KREISLER)		

IV.

RUSSIAN SONGS:

Cossack Lament		Ukrainian Folk Song
Siberian Convicts		Gretchaninoff
Pirouchka		
Village Fool in Love		Moussorgsky
Trepak		
The Wolves		Arensky

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SYMPHONY HALL

Sunday Afternoon, January 28, 1917, at 3.30



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PHILLIP GORDON, Pianist

== Programme ==

I.

Sonata, D major Nardini-David
Adagio
Allegro con fuoco
Larghetto
Allegretto grazioso

II.

Concerto, No. 5 Vieuxtemps
Allegro non troppo
Adagio

III.

Poème, Op. 25 Chausson

IV.

a. Pastoral }
b. Caprice } Scarlatti
Arranged by Julius Harrison
c. Air de Ballet Gretry-Franko
d. Turkish March from the Ruins of Athens, Beethoven-Auer
e. Caprice, Op. 24 Paganini-Auer

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PROGRAMME

Prelude and Fugue for String Quartet (MS.)	-	-	-	-	-	-	Em. Moör
Suite for 'Cello alone in E-flat major	-	-	-	-	-	-	Bach
Quartet in F minor, Op. 95	-	-	-	-	-	-	Beethoven
Quartet in D major, Op. 1	-	-	-	-	-	-	Glazounow

Direction, LOUDON CHARLTON Local Management, L. H. MUDGETT
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JORDAN HALL FRIDAY AFTERNOON, JANUARY 26, at 3

JOINT RECITAL

HAROLD BAUER

PIANIST

JACQUES THIBAUD

VIOLINIST

PROGRAMME

Sonata in B-flat	-	-	-	-	-	Mozart
Fantasia in C major (Op. 159)	-	-	-	-	-	Schubert
Sonata in A major	-	-	-	-	-	César Franck

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JORDAN HALL
TUESDAY EVENING, FEBRUARY 6, 1917, AT 8.15

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Tenor

LOUISE ALLARD MAYNARD
Soprano

MARY SHAW SWAIN, Accompanist

PROGRAMME

I.

Handel—from "Fifth Chandos Anthem"	{ O come let us worship The Lord preserveth For look as high as the heaven is
Schubert	Night and Dreams
Beethoven	Glory to God in Nature

Mr. Maynard

II.

Spohr	Rose Softly Blooming
Mozart	The Conjurer
Liszt	Wanderer's Night Song
Schumann	{ The Water Queen Spring Night

Mrs. Maynard

III.

Foote	The Two Roses
-----------------	---------------

Mr. and Mrs. Maynard

IV.

C. P. Scott	The Widow Bird
Chadwick	Sweet Wind that Blows
Brahms	Sunday
Haydn—from "The Seasons"	{ Rec.—A crystal pavement lies the lake Air—The traveler stands perplexed

Mr. Maynard

V.

Daniels	Song of the Persian Captive
Carpenter—from "Water Colors"	{ Two Chinese Tone Poems On a Screen To a Young Gentleman
Carpenter	When the Night Comes
Phillips	Heigh-ho! the Sunshine

Mrs. Maynard

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ELENA GERHARDT

SOPRANO

(MATCHLESS INTERPRETER OF SONGS)

PROGRAMME

- | | | | |
|------|-------------------------------------|---|--------------------|
| I. | a. An die Musik | } | Schubert |
| | b. Lieb-sbotschaft | | |
| | c. Rastlose Liebe | | |
| | d. Im Abendroth | | |
| | e. Auf dem Wasser zu singen | | |
| | f. Der Musensohn | | |
| II. | a. Auf die Nacht | } | Brahms |
| | b. Schwalbe sag' mir an | | |
| | c. Immer leiser wird mein Schlummer | | |
| | d. Der Jäger | | |
| | e. Der Tod das ist die kühle Nacht | | |
| | f. Von ewiger Liebe | | |
| III. | a. Gesang Weyla's | } | Wolf |
| | b. Ihr jungen Leute | | |
| | c. In dem Schatten meiner Locken | | |
| | d. Ruhe meine Seele | } | Strauss |
| | e. Ständchen | | |

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STEINERT HALL Tuesday Afternoon, February 6, 1917, at three

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PIANO RECITAL

PROGRAMME

- | | | |
|--------------------------------|-----------|------------------|
| Sonata, Op. 109 | | Beethoven |
| Jeux d'Eau | | Ravel |
| Impromptu | | Fauré |
| La soirée dans Grenade | | Debussy |
| Etude, Op. 25, No. 10 | } | Chopin |
| Nocturne, Op. 27 | | |
| Scherzo, Op. 39, C-sharp minor | | |
| Au lac de Wallenstadt | | Liszt |
| La Campanella | | Paganini-Liszt |

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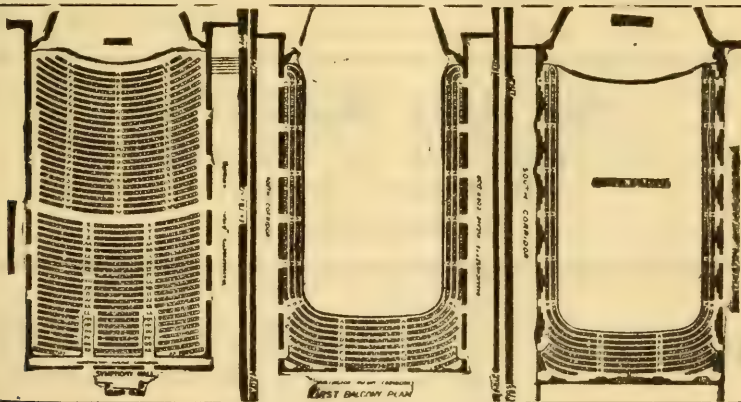
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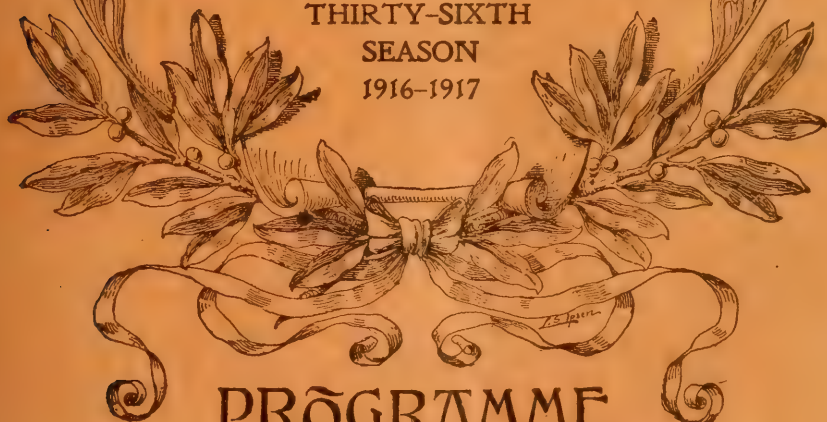
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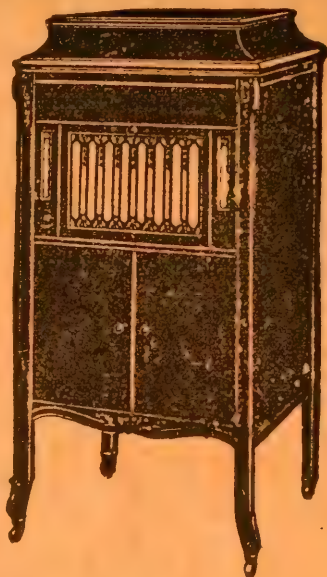
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* *

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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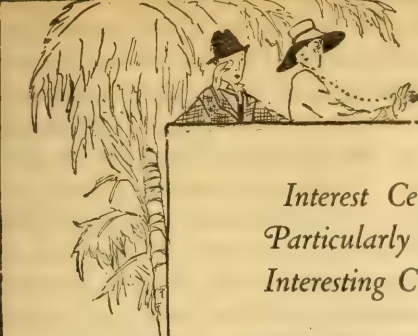
was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and La Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

The first performance of the opera in Boston was in all probability Bishop's version.

The last performance was the one given by the Metropolitan Opera House Company in the Boston Theatre, April 15, 1904. The cast was as follows: Count Almaviva, Scotti; the Countess, Mme. Gadske; Susanna, Mme. Sembrich; Figaro, Campanari; Cherubino, Mme. Seygard; Marcellina, Mme. Bauermeister; Basilio, Reiss; Bartolo, Rossi; Antonio, Dufliche. Felix Mottl conducted.

Mr. JOHN McCORMACK, tenor, was born in Athlone, County Westmeath, Ireland, on June 14, 1884. Having been in school there, he went to Summer Hill College, Sligo, when he was twelve years old. There he won prizes and scholarships enough to pay his tuition for five of the six years. He went to Dublin, hoping to study law, but his voice attracted attention. He joined the Marlborough Choir and the Dublin Oratorio Society. On May 14, 1903, he competed at a festival open to tenors from all parts of Great Britain, and took the first prize. For two years he studied singing in Milan under Sabattini. On March 1, 1907, he sang at a Ballad Concert in London and made a sensation. He made his début in opera at Covent Garden, October 15, 1907, as Turiddu,



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and was engaged at that theatre until the war. Coming to the United States in 1909, he made his first appearance at the Manhattan Opera House, New York, November 10, as Alfredo. For the two seasons following he was engaged with the Philadelphia-Chicago Opera Company and later with the Boston Opera Company, appearing as "guest" at the Metropolitan Opera House. In the fall of 1911 he went to Australia with Mme. Melba's company. On his way back to London he gave concerts in America, and in 1912-13 he gave many concerts in the United States and Canada. There was a second visit to Australia in the fall of 1913. In 1914, besides his concert work, he sang in opera with Mme. Melba in Paris, gave concerts in Ostend, and was to have taken part in "Don Giovanni" at the Salzburg Mozart Festival organized by Mme. Lilli Lehmann, but the war prevented. Since then he has given a great many concerts in the United States and Canada.

His operatic engagements in Boston have been as follows:—

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Rodolfo, December 3, 15, 1910; December 28, 1912.

Pinkerton, December 14, 1912.

Almaviva, January 20, 1913.

Don Ottavio, February 7, 12, 15, 1913.

Mr. McCormack has given many concerts in Boston. He sang with Marie Narelle, March 31, 1912. He gave concerts in Symphony Hall:—

1913. February 23.

1914. March 22, November 8, 29.

1915. February 21, 22, May 9, October 10, 31.

1916. February 20, 22, April 2, October 1.

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RONDO, "PER PIETÀ, NON RICERCATE," COMPOSED FOR ANFOSSI'S
OPERA "IL CURIOSO INDISCRETO." WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The accompaniment is scored for two clarinets, two bassoons, two
horns, and strings.

Rondo: E-flat major, Andante, 2-2.

THE COUNT:

Per pietà, non ricercate
La cagion del mio tormento
Si crudele in me lo sento
Che neppur lo so spiegar.
Vo pensando, ma poi come?
Per uescir, ma che mi giova
Di for questa o quella prova,
Se non trova in che sperar?

Allegro assai, 4-4.

Ah, tra l' ire e tra gli sdegni
Della mia funesta sorte,
Chiamo solo, O Dio! la morte
Che mi venga a consolar.

This may be paraphrased in English:—

For pity's sake, do not seek the cause of my torment so cruelly felt by me that not
even I can explain it. What comes of it by thinking? Of what avail this or that
testimony if there is nothing for hope.

Ah, between wrath and disdain, I call on death alone, O God, for vengeance or
consolation.



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"Il Curioso Indiscreto," dramma giocoso per musica in three acts, by Pasquale Anfossi, was produced at Milan in 1778, if Fétis, Hugo Riemann, Clément and Larousse are to be believed; but the opera was performed at the Theatre delle Dame at Rome at the Carnival of 1777 and at the Theatre di via del Cocomero at Florence in the fall of that year, and librettos were published in at least two Italian cities before 1778 without the name of the librettist.

In 1778 M. de Vismes took charge of the Académie Royale de Musique in Paris. He placed in letters of gold over his office door: "Ordre, Justice et Sévérité," but the ladies of the opera and ballet struck out the last word. He added boxes for the season; he lessened the lighting of the hall to make that of the stage more effective; he did other things: one of them was the bringing to the opera house an Italian company of singing comedians. His economies and his disregard of traditions made enemies so that he was called the Turgot of the opera.

The artistic management of the visiting "Bouffons" was given to Piccini. He with rare generosity put on the stage the pieces of Anfossi, then his rival, of Paisiello and others and, as Théodore de Lajarte expressed it, reserved for himself "a very small place in the sun." Anfossi's "Curioso Indiscreto" was performed at the Paris Opéra on August 13, 1778. The chief singers were Costanza Baglioni and the men Caribaldi and Tosoni. The book excited little interest, but the music was more favorably received. Grimm wrote ("Correspondance Littéraire," June, 1778), "The 11th was a great day for us. The new administration of the Opéra gave the first trial of 'opéra bouffon' on the stage of the Académie Royale de Musique, on the stage so long consecrated to the pompous boredom of masterpieces of French psalmody. Piccini's 'Finte Gemella' was played." Grimm then spoke of Caribaldi's enchanting voice, the seductive lightness of Signora Baglioni, and Signora Chiavacci's beautiful eyes, which prevailed over "the Gluck-Rameau cabal"; but in August of that year he said nothing about "Il Curioso Indiscreto." Other operas by Anfossi were performed at the Paris Opéra: "La Finta Giardiniera" (November 12, 1778); "Il Geloso in Cimento" (January 18, 1779); "Il Matrimonio per Inganno" (September 30, 1779); "L'Inconnue persecutée" (September 21, 1781). In February, 1789, Grimm, speaking of "La Finta Giardiniera" performed in French, said Anfossi without having copied

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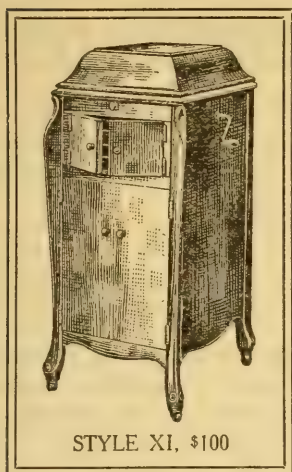
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the works of great Italian masters at least brought the style of many of them to mind, and had no style peculiar to himself.

Mozart, who was in Paris when "Il Curioso Indiscreto" was produced at the Opéra, undoubtedly heard it, for he was greatly interested in the operatic conditions then prevailing in Paris. His music for Noverre's ballet "Les Petits Riens" was produced at the Opéra, June 11, 1778, and he did not leave the city until September 26 of that year.

"Il Curioso Indiscreto" was produced in Vienna on June 30, 1783. Aloysia Lange, Mozart's sister-in-law, then sang in the Italian opera there for the first time, as did Valentin Adamberger, the tenor. As there was opposition against German singers taking part in Italian operas, the two thought they would be more successful if arias by Mozart were interpolated. He therefore wrote for Mme. Lange, who took the part of Clorinda, "Vorrei spiegarvi" (K. 418) and a bravura air "Nò, nò, che non sei capace" (K. 419), and for Adamberger, the rondo "Per pietà, non cercate" (K. 420). The last was composed on June 21.

Mme. Lange sang her two arias, the first of which was composed on June 20. Mozart wrote to his father that the two arias pleased much more than Anfossi's music; that the bravura air was repeated. The Vienna correspondent of a Berlin periodical wrote apropos of the performance: "Mme. Lange sang to-day for the first time in Italian opera, and the audience showed in spite of all the cabal how highly it estimated her talent."

Adamberger did not sing his aria. The reason was a curious one, as shown by letters of Mozart to his father: "My enemies were so ill-natured as to spread about beforehand the report 'Mozart will *correct* the music of Anfossi.' I therefore told Count Rosenberg (the Intendant) that I would not deliver the arias unless the following note were printed in German and Italian in the opera book: 'The two arias, pages 36 and 102, are by the Herr Maestro Mozart composed at the request of Mme. Lange and not by Herr Meister Anfossi. This is made known out of respect to him, without the slightest injury to the dignity and reputation of the very celebrated Neapolitan.' This was printed and I handed over the arias which made me and my sister-in-law unspeakable honor. And so my gentlemen enemies were wholly met."

As for Adamberger: "Now comes a trick of Herr Salieri, which did not harm me so much as it did the poor Adamberger. I think I wrote to you that I had also made a rondo for Adamberger. At a little rehearsal when the rondo was not yet ready, Salieri called Adamberger aside and said to him that Count Rosenberg was not pleased with the



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introduction of an aria, and he should advise him as a friend not to do it. Adamberger, broken up over Rosenberg and at the time preposterously proud, knew no other way to avenge himself, began to play the ass and said: 'Yes, yes, now to show that Adamberger has already his reputation in Vienna and does not find it necessary to make honor for himself first by music written for him, will sing what is already there and will not insert an aria so long as he lives.' What was the result? That he met with no success, as could not otherwise happen! Now he repents, but too late; for if he to-day begged me to give him the rondo, I would not hand it over. I can very well use it in one of my operas. The most provoking part of it is that the prophecy of my wife and self has become true, namely, that Count Rosenberg and the management knew not a word of this; it was only a trick of Salieri." *

Mozart was convinced that Salieri was always trying to injure him. For some years the legend that the Italian poisoned him was cruelly unjust towards the amiable Italian.

The Rondo was not used in any opera of Mozart: on December 22, 23, 1783, Adamberger sang a "new Rondo (composition by Mozart)" at concerts of the Pension Society of Musicians in Vienna. There is doubt whether this Rondo was the one written for "Il Curioso Discreto" or the recitative "Misero, o sogno!" and aria "Aura, che intorno" (K. 431), and air for tenor, sung here at a Symphony Concert on November 5, 1910, by Geraldine Farrar.

The author of the words sung by Mr. McCormack to-day is unknown. A full score (MS.) of "Il Curioso Indiscreto" is in the Brown Room of the Boston Public Library. The names of the characters therein written are Clorinda, Marchese, Contino, Emilia, Serpina, Prospero, Aurelio. Other scores of Anfossi's operas in the Brown Room are "La Forza delle Donne" (1778); "L'Incognita perseguitata" (1773); "Lo Sposo Disperato" (1777); "La Vera Costanza" (1776); "Viaggiatori Felici" (1782), all in manuscript; and there are arias (MS.) from other operas.

* * *

Valentin Adamberger, a tenor, was born at Munich in 1743. A pupil of Valesi, he sang under the name of Adamonti in Italian cities, returned to Munich, where Dr. Burney heard him in 1772. Adamberger sang in London in 1777. After 1780 he made Vienna his dwelling-place, where he wedded the celebrated actress, Maria Anna Jacquet. He died in 1804. Adamberger, according to his contemporaries, had a fine voice, with the exception of a few nasal upper tones. His vocal art was highly praised. He was the first to take the part of Belmont in

* The translation of Jahn's "Mozart" into English by Miss Pauline Townsend gives only a faint idea of Mozart's homely language. The translator here as elsewhere in turning Mozart's letters into English sandpapered and polished them.

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Mozart's "Entführung aus dem Serail." Mozart wrote for him, besides the Rondo, "Per Pietà, non ricercate," an aria "A te fra tanti affani" in "Davidde penitente." Burney described "M. Adamonti" as a tenor in Ottane's "L' Amore senza Malizia," "whose voice and manner of singing were very pleasing." Adamberger's daughter Antonie, an actress, was betrothed to Theodor Körner, the poet and soldier, when he was slain in action.

* * *

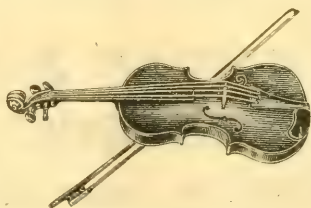
Pasquale Anfossi was born on April 25, 1827, at Taggia, near Naples. He died at Rome in February, 1797. He first studied the violin at the Naples conservatory, then composition with Piccini. His first opera was "La Donna Fedele" (Naples, 1758); "Cato Mario" (Venice, 1769) and "I Visionari" (Rome, 1771) were failures; but "L' Incognita perseguitata" (Rome, 1773) awoke enthusiasm. At that time there were intrigues against Piccini, whose enemies welcomed the talent of Anfossi, who lent himself to the machinations and treated his benevolent Master with base ingratitude. Anfossi soon learned the fickleness of the Roman public, for his "Olimpiade" (1776) failed there dismally. He wrote for other cities. In 1780 he went to Paris. At London he was musical director of the Italian Theatre, 1781-83, when he went to Germany and wrote for Berlin and Prague. Then he went back to Italy, settled in Rome in 1781, and weary of the stage, obtained the position of Maestro at the Lateran, which he held until he died. Fétis names 46 operas by him; Pougin adds one to the list; Dr. Hugo Riemann says he wrote "between 1758-1774 in all 73 operas." Anfossi also wrote oratorios, masses, cantatas, motets, anthems.

P. L. Ginguené in his "Notice sur la vie et les ouvrages de Nicolas Piccinni (sic)" (Paris, An ix) tells the story of Anfossi and Piccini at Rome: how Piccini befriended his pupil and secured engagements for him there; how Piccini, hurt by the hissing of one of his operas and his pupils' behavior, went to Naples, where he fell seriously sick. Perhaps Fétis gained his idea of the cabal at Roma from a statement made by La Borde who spoke of the "Cabale de Pietro della Cella amara," a friend of Sacchini, who was very fond of Anfossi. Ginguené found out the identity of this "great and remarkable" chief of the cabal. "Pietro was simply the maître-d'hôtel of the Princess of Cella amara. On what are success and reputation often based!"

Ginguené on page 20 speaks of Anfossi as an "instrumentiste." He adds this note: "I know that this word is foreign to our language; but

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there is no better one to signify a man that plays instruments. I have ventured to use in other places, and severe judges in the matter of language have thought it should obtain letters of naturalization." The word "instrumentalist" came into use in the English language about 1823, but the rare word "instrumentist" appeared in 1609 in John Dowland's translation of the "Micrologus" of Andreas Ornithoparcus. There is no other quotation including "instrumentist" in the Oxford dictionary.

VARIATIONS AND FUGUE ON A MERRY THEME OF J. A. HILLER (1770)
FOR FULL ORCHESTRA, OP. 100 MAX Reger

(Born at Brand, Bavaria, on March 19, 1873; died May 11, 1916.)

This composition was performed for the first time at a Gürzenich concert, Cologne, October 15, 1907. The concert was conducted by Fritz Steinbach, to whom the work is dedicated. The first performance in the United States was at Philadelphia by the Philadelphia Orchestra, December 20, 1907. The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Dr. Muck, February 15, 1908. There was another performance on January 28, 1911, Mr. Fiedler conductor.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp, strings.

Reger states on the title-page that the melody of Johann Adam Hiller is dated 1770; he gives no further clue to identification of it. Johannes Reichert, the editor of the programme books of the symphony concerts of the Royal Orchestra, Dresden, says it is from a Sing-spiel of Hiller, but he does not say which one. Fortunately, there is



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a set of Hiller's operettas in the Boston Public Library, in the remarkable collection of musical works and books on music given with princely generosity to the city by Allen A. Brown.

The theme is from Hiller's operetta, "Der Aerndtekrantz" ("The Harvest Wreath"), in three acts. The operetta was published at Leipsic in 1772. Gerber, in his "Historisch-Biographisches Lexicon der Tonkünstler" (first edition, 1790), gives this date of publication, but says nothing about the year of the performance; Dr. Hugo Riemann gives the date of performance "Leipsic, about 1770" ("Opern Handbuch," Leipsic, 1887); Carl Peiser, in his study of J. A. Hiller (Leipsic, 1894), merely mentions the title and the date of publication.

The melody chosen by Reger is in the second act of the operetta (page 51), and it is sung by Lieschen. The melody, with the little instrumental interludes and finale, is followed closely by Reger. The key is the same, E major, and the time is the same, 2-2; but the term *Andante* is unqualified in the original. The words sung by Lieschen are as follows:—

Gehe, guter Peter, gehe!
Ich verstehe
Wie man dich zurücke kriegt.
Nur ein Wörtchen, nur ein Blick,
Und er ist vergnügt,
Und er kommt zurück.

Will er ja die Stirn in Falten
Noch erhalten;
Einen Kuss versprech ich dann.
Freundlich spitzt er Mund und Ohr,
Und er lacht mich an
Und er liebt wie vor.

This may be freely Englished:—

Go, good Peter! I know how you are to be won back. Just a word, just a look; he is happy, he returns.

If he persists in scowling, I promise him a kiss. Then he puckers his lips and pricks up his ear, and he smiles on me and he loves me as before.

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Theme. Andante grazioso, E major, 2-2. This theme of eighteen measures has a simple character, yet there is variety in the sections, and there is a certain rhythmic charm. It is sung chiefly by wood-wind instruments. The strings have two sections and the conclusion.

Variation I. Più andante, E major, 2-2. The variation is built on the foundation of a figure in eighth notes. The various sections of the theme appear in divers colors.

Variation II. Allegretto con grazia (non troppo allegro), A major, 3-4. A new motive (*espressivo*, oboes and clarinets) appears over an accompanying figure for 'cellos, supported softly by bassoons and horn. Hiller's theme is soon heard over the same accompanying figure. This is developed freely in A major, then C-sharp major, and at last in G major (oboe). The new theme is reintroduced. The ending, after two changes of tempo, is Largo.

Variation III. Vivace, F-sharp minor, 2-4. This is a free variation with a running figure, first given to strings, derived from the first section of the theme. The close is again a Largo.

Variation IV. Poco vivace (non troppo allegro), F major, 2-4. The theme is proclaimed in a decided manner by bassoons, double-bassoon, 'cellos, and double-basses. Other instruments, at first the horns, give a joyous cry. There are modulations above the theme that continue undisturbed in the basses. Canons are developed out of a section of the theme. After a mighty stroke, wood-wind instruments take up the theme. There is more contrapuntal work, chiefly in canonic form.

Variation V. Andante sostenuto, A major, 3-4, alternating with 2-4, later 6-8, and then 3-4 and 2-4. This variation is in strong contrast with those that precede it. There is the mood of Reger's Serenade, Op. 95. The orchestra is divided into three groups, two groups of strings, with one group playing with mutes, and one group of wind instruments. The introductory motive (strings) is not derived from Hiller's theme, but the first section of this theme appears in the alternation of 3-4 and 2-4. The chief section, Quasi più andante, is in 6-8, and Hiller's theme is first developed by the basses, while various expressive melodies are added. A postlude makes use of the intro-

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ductory motive and a section of Hiller's theme, and ends più lento and pianissimo.

Variation VI. Tempo di minuetto, G major 3-4. A minuet is made by a change in the bars. After a fermata there is a trio, meno mosso, in E minor.

Variation VII. Presto (ma non troppo presto), F-sharp minor, 6-8. A new motive is announced at the start. The movement has the rhythm of a tarantella. The Hiller theme enters, at first for flutes and clarinets. The movement ends gently in A major.

Variation VIII. Andante con moto, F-sharp major, 3-4. This variation is in the nature of an intermezzo. It is comparatively short, and it has a theme of its own, which was hinted at near the end of the seventh variation. The strings are used with and without mutes.

Variation IX. Allegro con spirito, F major, 2-2. There is a rapid succession of various tonalities. A new motive is announced at the beginning, and the middle section, poco meno mosso, 6-4, has a new, expressive theme (clarinet and horn).

Variation X. Allegro appassionato, B minor, 3-4. There is an energetic motive at the beginning (violins). The first section of Hiller's theme soon appears in the basses, afterward in horn with triplets playing about it. The energetic theme enters again in conjunction with sections of the Hiller melody. At the climax the first section of the latter motive is thundered out by trumpets and trombones, and the energetic theme rushes to a tumultuous ending.

Variation XI. Andante con molto, E major, 4-4. The variation begins with a peaceful descending chromatic melody (flute and clarinet), of kin to the first section of Hiller's theme and a forerunner of the second theme in the fugue that follows this variation. The Hiller theme first appears in the basses, the chromatic theme is used in a crescendo, but the Hiller melody returns softly. The variation has a more and more peaceful mood to the end.

Fugue. Allegro moderato (ma con spirito), E major, 4-4. The first theme, given immediately to the first violins, has no direct connection with the theme of Hiller. The second violins take up the first

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fugue theme; violas and 'cellos follow; but, before the 'cellos and double-basses have it together, a voice part is heard (second violins and flute) which hints at the second fugue theme, as did the chromatic melody in the eleventh variation. The first fugue theme next appears in the oboes. A new figure assumes importance, and fragments of the Hiller air are heard. Second violins and violas give out energetically the first fugue theme, which is taken up by flutes and oboes in imitation, but inverted. The joyful horn motive of the fourth variation is heard, and this assumes greater significance later. At the second leading of the fugue theme, the hint at the second is again heard. The third leading is by the second violins, the fourth by the 'cellos. The fugue theme is now worked in freer form. The expressive theme in the ninth variation appears. There is a passionate crescendo, after which the oboes take the fugue theme, "molto grazioso." The horn motive from the fourth variation is freely used.

Another crescendo leads to a new section, *meno mosso*. The oboes give out the second theme of the fugue, which is taken up by second violins, then 'cellos and basses. Other preceding motives enter into the crescendo. The horn theme, now for the trumpet, unites with the first fugue theme (bassoons and lower strings) in a great *stringendo*. The horns take up the first fugue theme, and there is a *ritardando* which prepares the climax. Trombones proclaim in half-notes, *quasi largo*, the first section of Hiller's theme, while the strings have the first theme of the fugue, and the horns and trumpets have both the second theme of the fugue and the old horn-call. All this is over a pedal-point on B. A great *ritardando* brings the ending, *più largo*.

* * *

Hiller (Hüller) was born December 25, 1728, at Wendisch-Ossig, near Görlitz. He died at Leipsic, June 16, 1804. He was educated at Görlitz and later at Dresden, where he studied the pianoforte and thorough-bass with Homilius. In 1751 he entered the University at Leipsic, and supported himself by giving music lessons and as flutist and singer. In 1754 he was tutor in Count Brühl's house at Dresden, and in 1758 he accompanied his pupil to Leipsic, which was afterward



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his dwelling-place. He revived the subscription concerts, and conducted them until 1781, when K. W. Müller founded the *Konzert-gesellschaft*. Hiller was appointed conductor of these concerts, the first conductor of the *Gewandhaus* series. (His successors were Schicht, Schulz, Pohlenz, Mendelssohn, F. Hiller, Gade, Rietz, Reinecke, and Nikisch, who is the present conductor.) He founded a singing-school, resigned, and went to Berlin for four years, but returned to Leipsic in 1789 to be cantor at the Thomasschule. In 1801 he retired into private life. Among his compositions are twelve *Singspiele*, cantatas, much church music, orchestral music (symphonies, etc.; in manuscript), many songs. He established the first music journal, *Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend* (Leipsic, 1766-70). His "*Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler*" (1874) contains sketches of Bach, Graun, Handel, Hass, Jomelli, Tartini, and others. He wrote treatises, among them his "*Anweisung zum musikalisch richtigen Gesang*" (1774) and "*Anweisung zum musikalisch zierlichen Gesang*," which may be studied to-day with profit by singers and singing-teachers. Nor was he a mere theorist about singing, for he had brilliant pupils, as Corona Schröter. All in all, an incredibly industrious man, a versatile one and gifted.

RECITATIVE, "STAY, SHEPHERD, STAY!" AND AIR, "SHEPHERD, WHAT ART THOU PURSUING," FROM "ACIS AND GALATEA," ACT I.

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

RECITATIVE: Damon (tenor or soprano)*: Stay, shepherd, stay! See how thy flocks in yonder valley stray! What means this melancholy air? No more thy tuneful pipe we hear.

*This indication is Chrysander's. In the manuscript seen by him, the one at Buckingham Palace, the music of Damon is in the tenor clef. Handel later gave all the music of the part to a boy's voice. At the beginning of the recitative, "Stay, shepherd, stay!" and in all other places, he marked with a pencil "in treble for the Boy."



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AIR: B-flat major, Andante, 4-4, accompaniment of strings:—

- Shepherd, what are thou pursuing?
Heedless running to thy ruin;
Share our joy, our pleasure share.
Leave thy passion till to-morrow,
Let the day be free from sorrow,
Free from love, and free from care.

The accompaniment as revised by Mozart calls for two bassoons and strings.

Handel at Naples in 1708 wrote a serenata, "Aci, Galatea e Polifemo," for the Society of the Arcadians. It has nothing in common with the "Acis and Galatea," the Masque or Serenata, that we know to-day, the one composed in 1720; but in a revival in 1732 Handel made a revision of the Italian work and produced it in London with songs from the English Masque, as we shall see. The Neapolitan work is more of a cantata for three voices with an orchestra than a serenata. Acis is a soprano; Galatea, a contralto; Polyphemus, a bass. This bass must have had an extraordinary voice, for in one of his airs there is a range of two octaves and a sixth: from C-sharp below the staff to A above it.

From 1717 to 1720 Handel was in the service, as chapel-master, of the Duke of Chandos, whose magnificent palace was at Cannons, about nine miles from London. Although in 1720 Handel undertook the direction of Italian opera for the Royal Academy of Music, he was not unmindful of the Duke. For him he wrote "Acis and Galatea," variously described as a "masque,"* a "serenata," "pastoral opera," "English opera." It was first performed at Cannons, probably in 1721. The words were by John Gay, with additions by Pope, Hughes, and Dryden; that is, the other poets did not hesitate to take "Help, Galatea, help" from Dryden's translation of Ovid's "Metamorphoses." Damon appears in this first English version.

In 1722 the publisher Walsh compiled and published songs from "Acis and Galatea," for manuscripts of them had been circulated and some fell into his hands.

* "Masque is an old English term employed to designate dramatic pieces, usually of a mythological character, sometimes performed with music and ballet upon the stage, sometimes merely sung in the concert room."



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On March 26, 1731, at Rich's Theatre-Royal in Lincoln's-Inn-Fields the Pastoral was performed. These announcements were made: "At the desire of several persons of quality. For the benefit of Mr. Rochetti. . . . Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s. . . . Acis by Mr. Rochetti; Galatea, Mrs. Wright; Polypheme, Mr. Leveridge; Coridon, Mr. Legar; Damon, Mr. Salway. Likewise Mr. Rochetti will sing the song 'Son confusa pastorella,' being the favourite Hornpipe in the Opera of Porus." The work was announced as a "Pastoral."

The next performance, without Handel's consent, was in May, 1732, at the Haymarket Theatre, London. The work was announced as a "pastoral opera"; "with all the choruses, scenes, machines, and other decorations, as it was performed before his Grace the Duke of Chandos at Cannons, being the first time it ever was performed in a theatrical way. The part of Acis by Mr. Moutier,* being the first time of his appearing in character on any stage. Galatea, Miss Arne. Pit and boxes at 5s." This Miss Arne was afterwards the famous Mrs. Cibber. The enterprise was conducted by Arne, an upholsterer, the father of Dr. Arne.

Handel then made an announcement in his turn. "In the King's Theatre in the Haymarket, the present Saturday, being the 10th of June (1731), will be performed a serenata called 'Acis and Galatea,' formerly composed by Mr. Handel, and now revised by him with several additions, and to be performed by a great number of the best

*The name is also given Mountier. The music of Polyphemus was sung by Gustav Waltz, once Handel's cook.

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voices and instruments. There will be no action on the stage, but the scene will represent, in a picturesque manner, a rural prospect with rocks, groves, fountains and grottoes, amongst which will be disposed a chorus of nymphs and shepherds; the habits, and every other decoration, suited to the subject. Also on 13th, 17th, 20th the libretto, printed for J. Watts, in three acts." For this performance Handel added many of the airs of his Neapolitan serenata (1708) and three choruses, two in Italian and one in English. The pastoral was sung partly in English and partly in Italian. The chief singers were Senisino (Acis), Signore Strada (Galatea), Montagnana (Polyphemus), Eurilla (Mrs. Davis). There were nine characters in all: Acis, Galatea, Polyphemus, Damon, Clori, Sylvio, Filli, Dorinda, Eurilla. This curious work was also performed four times in the following season.

Handel afterwards returned to his English version, which he gave in two acts with the "Ode on St. Cecilia's Day" on February 21 and March 28, 1740. There was a performance in 1741. There were performances in Dublin, January 20, 27, 1742, when Handel was in the city to produce his "Messiah."

There was an operatic performance of "Acis and Galatea" in London, June 22, 1829.

At a singular performance supervised by George Macfarren, February 3, 1831, a sister and the mother of Galatea were introduced, as were the father of Acis, Ulysses "on his voyage to the Trojan war," and Polyphemus was billed as "the Fiend of Mt. Etna." There were added accompaniments by Cipriani Potter.

Another singular production was made by Macready on February 5, 1842. Priscilla Horton, Acis; Miss Romer, Galatea; Allen, Damon; Henry Phillips, Polyphemus. Words from Shelley's "Prometheus Bound" were added. Additional music and added orchestration were supplied by T. Cooke.

There were other dramatic performances: May 5, 1843; August 2, 1869.

On March 10, 1902, there was an operatic performance at the Great Queen Street Theatre. It was under the direction of Gordon Craig.

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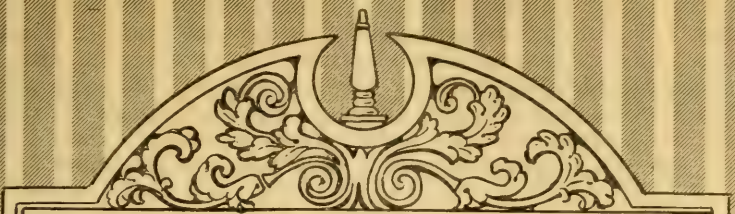
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The solo singers were Nical, Lewandowski, Maitland, Miss Spencer, and Miss Woodall (Galatea).

* *

Mozart added additional instruments and revised the score in November, 1788, for Baron Van Swieten,* introducing works of Handel in Vienna. Mozart gave a performance for his own benefit with Miss Cavalieri, Adamberger, and Gfur, the solo singers. His score was not used in England until a concert given in London, February 13, 1854.

Did Mendelssohn rescore Handel's accompaniment? There is mention of this score used at a concert in London on December 8, 1869.

* *

"Acis and Galatea" was performed as in opera in the "new Music Hall," New York, in April, 1892. The cast was as follows: Galatea, Clementine de Vere-Sapio; Acis, William H. Rieger; Polyphemus, Emil Fischer; Damon, Irene Pevny. Walter Damrosch conducted. The scenery was by Kranz. The *Musical Courier* remarked in the course of its review: "The general impression . . . was that link boys, sedan chairs, patches, powder, and queer sounding oaths would have been a fitting and eighteenth century environment for the work."

* *

Handel's "Acis and Galatea" was known in Boston before 1800. Josiah Flagg gave a concert here in Concert Hall, Queen Street, on October 4, 1771. The *Massachusetts Gazette* of October 3 stated that "several of the airs, duetto's (*sic*) and chorus's in Acis and Galathea (*sic*) composed by Mr. Handel" would be introduced. The programme names "the overture and the first chorus (by ten voices) 'to the pleasure of the plains,' etc."; duetto and chorus "Happy we, etc." The other vocal numbers were the song "Love sounds the alarms" and the duetto "He comes." Mr. Morgan, organist of Newport, conducted and played a violin concerto. (See O. G. Sonneck's invaluable "Early Concert-Life in America.")

* Mozart in like manner revised the score of "The Messiah" (March, 1789), "Ode on St. Cecilia's Day," and "Alexander's Feast" (July, 1790).

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Yours truly,

(Signed) J. MALKIN.

A song "Would you gain the tender creature" headed "In Acis and Galatea" by Mr. Handel, was in a collection of music, undated, but as Mr. Sonneck thinks, published probably before 1800 at Boston.

* *

Airs from "Acis and Galatea" have been in heard concerts of Boston societies:—

1848, December 9. "O Ruddier than the Cherry." Sung by John L. Hatton at a concert of the Boston Musical Fund Society. Mr. Hatton then played Mendelssohn's Piano Concerto in G-minor for the first time in this country. "O Ruddier than the Cherry" has been sung here by many, but it is chiefly associated with Charles Santley.

1872, December 26. "Love sounds the Alarm." Nelson Varley. The Harvard Musical Association.

1878, March 14. "As When the Dove." Fanny Kellogg, at a concert of the Harvard Musical Association.

1880, March 17. "As When the Dove." Gertrude Franklin. The Boylston Club.

1883, April 4. "As When the Dove." Gertrude Franklin. Philharmonic Society.

1895, April 20. "As When the Dove." Caroline Gardner Clark. (Added orchestration by Otto Dresel.) Boston Symphony Orchestra.

1898, January 1. "O Ruddier than the Cherry." Joseph Staudigl. Boston Symphony Orchestra.

The Cecilia Society, B. J. Lang conductor, gave on May 17, 22, 1878, performances of "Acis and Galatea." They were announced as "complete," but the music of Damon was omitted, as it is in Walsh's old edition, the edition of Dr. John Clarke (London, 1835), and that of Berthold Tours with Mozart's additional orchestration (London, 1881); and the air of Acis, "Where I shall seek the Charming Fair," was dropped out. Mozart's score was not then obtainable, so there was a pianoforte accompaniment played by Mr. Lang and Mr. Arthur Foote. The solo singers were Miss Lilian Bailey (afterwards Mrs. Georg Henschel), Miss Ita Welsh, Dr. S. W. Langmaid, and John F. Winch.

The Cecilia Society sang selections from the Mask on March 25, 1886, when Miss Bockus, Mr. Webber, and John F. Winch were the solo singers.

* *



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"Galatea," opera, text by Chiabrera, music by Orlandi, Mantua, 1617.

"Galatea," opera, text by Draghi, music by Ziani, Vienna, 1660.

"Les Amour d'Acis et Galatée," music by Charpentier, Paris, 1678.

"Acis et Galatée," pastorale héroïque, music by Lully, text by Campistron, 1686,—first at the Château d'Anet at the Duke de Vendôme's, September 6; at the Opéra towards the end of the same month. This was Lully's last work. He died in 1687. There were eight revivals, the last in 1762.

"Acis und Galathea," opera, by Stölzel, Prague, about 1715.

"Galatea vindicata," opera, text by Pariati, music by Conti, Vienna, 1719.

"Galatea vindicata," opera, music by Conti, Vienna, 1727.

"Galatea," opera, music by Alberti, Venice, 1738.

"Galatea," pastorale, text by Metastasis, music by Schürer, Dresden, 1746.

"Galatea ed Acide," music by Frederick the Great, with Nichelmann, Graun, and Quantz, Berlin, 1747.*

"Aci e Galatea," ballet, music by Traetta, Parma, 1759, but performed before then.

"Aci e Galatea," pastorale, music by Haydn, text by Migliavaccha, Esterhaz, 1763.

"Acis et Galathée," ballet, music by Rigade, Paris, 1768.

* Mr. O. G. Sonneck in his "Catalogue of Opera Librettos printed before 1800," says an Italian libretto was published at Potsdam in 1748. "It is not certain whether or not whether music by Graun, Quantz, Nichelmann, and Frederick the Great was used. The music is known to have been selected principally from Hasse's works." This "Galatea ed Acide" was performed at Potsdam in 1748. Schneider states in his "Geschichte der Oper und des Königlichen Opernhouses in Berlin" (Berlin, 1852) that a little Italian opera "Galatea ed Acida," for which Villati put words to previously composed arias of Hasse, was performed at the Palace Theatre at Potsdam, July 28, 1748. But Ledebur, in "Tonkünstler-Lexicon Berlin's" (1861), says that Frederick the Great, Nichelmann, and Quantz wrote music for Villati's pastoral opera: Frederick, the sinfonie (overture) and an aria.



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"Acis och Galatea," heroic ballet, Stockholm, 1773. Handel's work made into a ballet with recitatives and some of the choruses composed or adjusted by H. F. Johnsen.

"Aci e Galatea," ballet, music by Toeschi, Mannheim, 1774.

"Galatea," serenata, music by da Silva, Lisbon, 1779.

"Aci e Galatea," ballet, music by Gallet, Turin, 1782.

"Aci e Galatea," ballet, music by Gentili, Leghorn, 1785.

"Acis et Galathée," opéra-comique, text by Molines, music by Lepuie, Théâtre des Beau jolais, Paris, 1786.

"Aci e Galatea," pastoral ballet, music by Giannini, Naples, 1787.

"La Finta Galatea," opera, music by Bernardini, Naples, 1789.

"Aci e Galatea," opera, music by Bianchi, Venice, 1792.

"Acis und Galathea," opera, music by Naumann, Dresden, 1801.

"Acis et Galathée," ballet-pantomime, music by Darondeau and Gianella, Paris, 1805.

"Aci e Galatea," mythological idyl, text by Bettini, music by Zardo, Savona, 1892.

A parody "Tircis et Doristée," a parody of Lully's opera, was produced in Paris in 1752. Arranger of the music not named.

I am unable to determine whether the operas "Polifemo," by Buononcini (Berlin, 1703); Porpora (London, 1735); Corradini, Mele and Corselli (Madrid, 1748); Cipolla (?) (Naples, 1786) have to do also with Acis and Galatea.

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"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905, October 27, 1906, October 9, 1909, October 17, 1914.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Leanu's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the

* Nicolaus Lenau, whose true name was Nicolaus Niernsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
 Von vielfach reizend schönen Weiblichkeiten
 Möcht' ich durchziehn im Sturme des Genusses,
 Am Mun der Letzten sterben eines Kusses.
 O Freund, durch alle Räume möcht' ich fliegen,
 Wo eine Schönheit blüht, hinknien vor Jede,
 Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (*zu Diego*).

Ich fliehe Überdruss und Lusterattung,
 Erhalte frisch im Dienste mich des Schönen,
 Die Einzle kränkend, schwärm' ich für die Gattung
 Der Odem einer Frau, heut Frühlingsduft,
 Drückt morgen mich vielleicht wie Kerkerluft.
 Wenn wechselnd ich mit meiner Liebe wandre
 Im weiten Kreis der schönen Frauen,
 Ist meine Lieb' an jeder eine andre;
 Nicht aus Ruinen will ich Tempel bauen.
 Ja, Leidenschaft ist immer nur die neue;
 Sie lässt sich nicht von der zu jener bringen,
 Sie kann nur sterben hier, dort neu entspringen,
 Und kennt sie sich, so weiss sie nichts von Reue.
 Wie jede Schönheit einzig in der Welt,
 So ist es auch die Lieb', der sie gefällt.
 Hinaus und fort nach immer neuen Siegen,
 So lang der Jugend Feuerpulse fliegen!

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
 Er hat vertobt, und Stille ist geblieben.
 Scheintot ist alles Wünschen, alles Hoffen;
 Vielleicht ein Blitz aus Höh'n, die ich verachtet,
 Hat tödtlich meine Liebeskraft getroffen,
 Und plötzlich ward die Welt mir wüst, umnachtet;
 Vielleicht auch nicht; der Brennstoff ist verzehrt,
 Und kalt und dunkel ward es auf dem Herd.

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DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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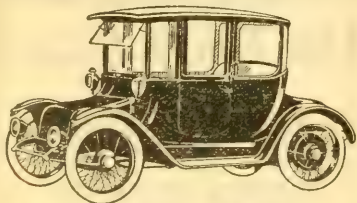
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There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehell hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one,



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all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself was not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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apparitions appears,—the “Zerlinchen” of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of “Disgust” (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—“Disgust” and again “Longing”—is built on the significant themes, until at the conclusion (fortissimo) the theme “Longing” is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—“the Countess ———, widow; she lives at a villa, an hour from Seville” (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (*senza espressione*) the theme of “Longing.” Soon enters a “molto vivace,” and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is “Anna.”

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it “Princess Isabella and Don Juan,” a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplures his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). “The silence of night, anxious

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—“Away! away to ever-new victories.”

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust", and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del

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Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat-of-arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

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On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed., 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

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Fantasia, D minor																				MOZART
Rhapsody, B minor																				BRAHMS
Sonate pour Violon et Piano																				D'INDY
Prelude																				
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a. Zwei kleine Stücke im Fugenstil, Op. 19																				PIERRE MAURICE
b. Etude, Op. 25, No. 2 (Brahms)																				
c. Valse, Op. 64, No. 1 (Miss.)																				CHOPIN
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II.		
Prelude in G major	}	Chopin
Prelude in E minor		
Prelude in B-flat minor		
Nocturne in C-sharp minor		
Étude in G-flat major		
Chorale and Fugue		César Franck
III.		
Clair de Lune }	}	Debussy
Toccata }		
Elegée	}	Gabrilowitsch
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- a. Rhapsody, G minor Brahms
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Mr. GODOWSKY

II.

- a. Schöne Fremde }
b. Du bist wie eine Blume }
c. Des Knaben Berglied } Robert Schumann
d. Ich grolle nicht }
Miss GERHARDT

III.

- a. Impromptu, F sharp }
b. Scherzo, C-sharp minor } Chopin
Mr. GODOWSKY

IV.

- a. O Sleep, why dost thou leave me Handel
b. Pastorale Henry Carey
c. Deep River Henry Arms Fisher
d. What is Love Rudolph Ganz
Miss GERHARDT

V.

- a. Jeux d'Eau Ravel
b. Berceuse Henselt
c. En Automne Moszkowski
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- a. Lied der Ghawaze Weingartner
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Etude, Op. 25, No. 10	}	Chopin
Nocturne, Op. 27		
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 G minor, C minor, E-flat major
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Andenken		Beethoven
Frühlingslied		Mendelssohn
Sonata Appassionata	MISS STANLEY	Beethoven
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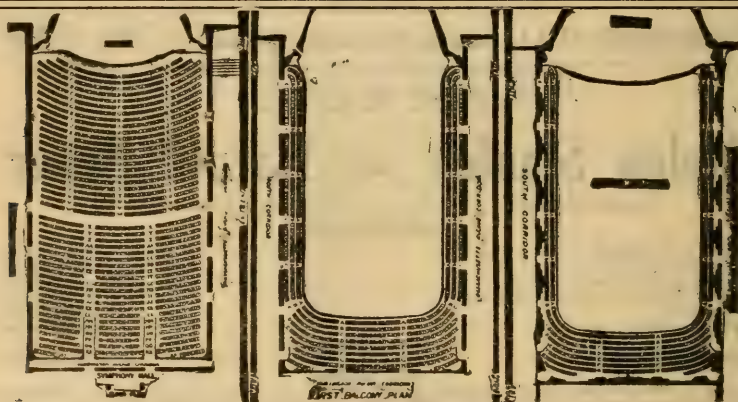
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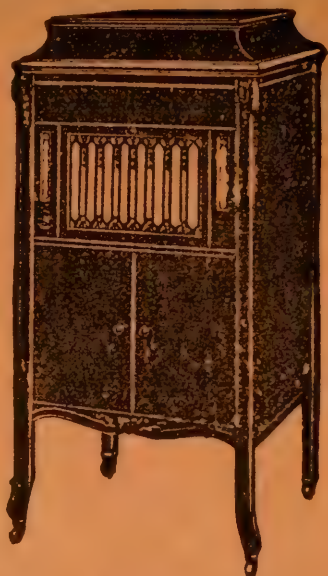
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 - VI. Dance and Song.
 - VII. Nocturnal Waltz.
 - VIII. In the Manner of a Funeral March, and Finale in the Turkish Fashion.
- Nos. III, V, VI, and VII are played for the first time in Boston.

In the sixth movement of the suite a Female Chorus from the Musical Art Club and Choral Music Society (Stephen S. Townsend, Conductor) will assist.

César Franck . Variations Symphoniques for Pianoforte and Orchestra

Richard Strauss . Burleske in D minor for Pianoforte and Orchestra

Smetana Overture to the Opera "Prodana Nevesta"
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There will be an intermission of ten minutes between the second and third numbers

The ladies of the audience are earnestly requested not to put on hats before the end of a number.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

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ORCHESTRAL SUITE FROM THE MUSIC TO GOZZI'S FAIRY DRAMA, "TURANDOT," Op. 41 FERRUCCIO BENVENUTO BUSONI

(Born at Empoli, near Florence, Italy, April 1, 1866; living in Berlin.)

This suite was played at one of Mr. Busoni's orchestral concerts in Berlin, October 21, 1905. It was published in 1906. It is dedicated to Dr. Muck, and scored as follows: three flutes (two interchangeable with piccolos), three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), three bassoons (one interchangeable with double-bassoon), four horns, four trumpets, three trombones, bass tuba, kettledrums, little drums, side drums, bass drum, cymbals, triangle, bells, tam-tam, two harps, and the usual strings.

Portions of the Suite were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Fiedler conductor, February 18, 1911. Only Nos. 1, 2, 4, and 8 were then played.

When the "Turandot" suite was performed in New York by the Philharmonic Society, March 10, 11, 1910, Mr. Busoni furnished explanatory notes to Mr. Henry Edward Krehbiel, the annotator of the Philharmonic programmes:—

"The clever and beautiful Chinese Princess, Turandot, daughter of the Emperor, permits all who wish to woo her, with the understanding that only he shall be successful who can answer three riddles which

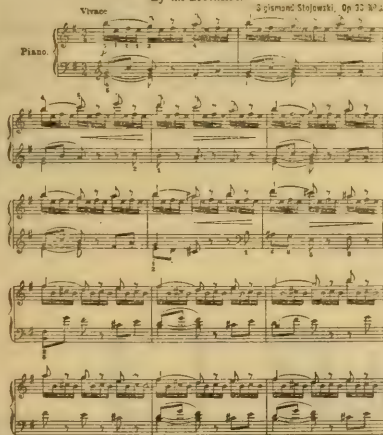
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Clearness in Playing. Phrasing and Slurring.
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the Princess propounds. Decapitation is to be the punishment of failure. This, in brief, is the fundamental conceit of Gozzi's fairy-play for which I have composed incidental music which is presented here in suite-form for use in the concert-room."

I. The Execution; the City Gate and the Parting. (Alla Marcia Allegro, alla breve.)

"The first scene discloses the gate of the Imperial city on which, partly as a warning, partly as trophies, are impaled the heads of a number of luckless suitors. The spectators are permitted to witness an addition to the collection, for, as the curtain opens, a black hand is seen reaching up from behind the wall bearing a head which it places in line with the others. Young Kalâf, a foreign prince who has been banished from his native land, has been so ravished by a sight of a portrait of Turandot that in sheer desperation he resolves to attempt the hazardous enterprise of winning her hand. The music for this scene is drawn together in the first movement of the suite."

II. Truffaldino. (Introduction: Bewegt und geschäftig, 2-4. Grotesque March: Moderato, 4-4.)

"Truffaldino is the overseer of the eunuchs, and, as is always the case with Gozzi, one of those masks which introduced the intimate native note of Venetian life into the fantastic element of foreign fairy tales and thus bridged over the space between the spectators and the stage. The second movement in the suite is the prelude to the second act, in the beginning of which we observe Truffaldino busily engaged in the performance of his duties of preparing the Imperial hall for the trial and wooing of the latest applicant for the privilege."

III. Altoum. (March: Sostenuto e gravamente, 4-4.)

"In the third movement the Emperor Altoum enters the hall. He is an old, good-natured, head-shaking emperor of the fairy-tale kind. Soon thereafter, accompanied by the music of the fourth movement"—

IV. Turandot. (March: Feierlich, gemessen, 4-4.)

"Turandot enters with her suite. Pride, cruelty, passion, and an undeniable dignity characterize her, and the composer strove in the 'Turandot March' to portray this fatal, exotic beauty in tones."

V. In the Women's Apartments. (Andante piacevole e tranquillo, 6-8.)

"This movement is the introduction to the third act."

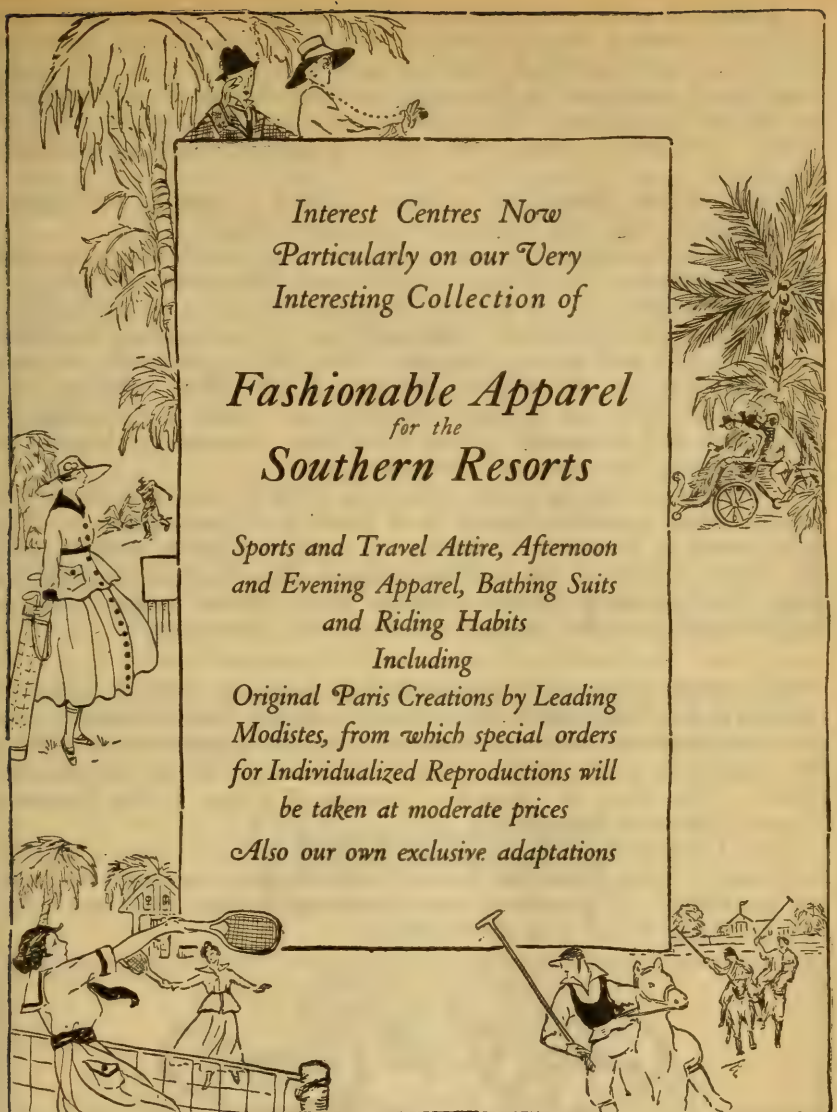
VI. Dance and Song. (Moderamente, 2-4.)

"The music of harps and flutes sound within the chambers of Turandot and her female attendants, and a female choir sings to the rhythmic movements of the dancers:—

'Nacht wird zum Tag,—schauet!
Leuchtend wird nun der Saal.
Leben, rhythmisch bewegt,
Wogt auf und ab.
Mädchen, freuet euch!
Bald empfängt euch der Bräutigam.
Nacht wird zum Tag,
Leben wogt in seinen Arm.' "

(Night is turning to day,—behold! The hall is flooded with light. Life sways in rhythmic cadences. Maidens, rejoice! Soon the bridegroom will receive you. Night is turning to day,—life surges in his arms.)

VII. Nocturnal Waltz. (Düster, kraftvoll und bewegt, 3-4.)



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"Kalâf has solved the riddles, but Turandot, whose self-love has been hurt, refuses him the reward. Kalâf, deeply moved, is willing to yield his rights provided Turandot succeed in guessing his real name. Kalâf sleeps next night in the palace under careful watch, and is visited by strange apparitions. They are the envoys of Turandot, who in various ways seek to discover his name. The waltz music accompanies his sleep."

VIII. In the Manner of a Funeral March (Langsam, schleppend und klagend, 4-4); and Turkish Finale. (Più allegro, 4-4.)

"At the last nocturnal visitation the prince had involuntarily uttered the exclamation: 'O, unhappy Kalâf!' and thus unconsciously betrayed his name. In the last act Turandot arranges a vengeful pleasure of the most refined kind. She, with her suite, appears in mourning attire, to add zest to her triumph. (No. VIII., simulated sorrow.) At heart, however, she admires and loves Kalâf. She therefore contents herself with her apparent success, and yields to the triumph which love and a woman's nature have won. General joy brings the last movement to a close as it does the play."

"The musical motivi of the score are, without exception, borrowed from Oriental melodies, though from those of different peoples. The lyric theme of Turandot's march is an adapted Chinese melody, and the *cantus firmus* of the women's chorus the oldest known Arabian song. In thus using genuine melodies, the composer believes that he has improved upon the conventional theatrical Orientalism."

* * *

The Count Carlo Gozzi (1720-1806) is supposed to have borrowed the idea of his "Turandot" from a Persian source, from a Persian poet Nizami or Nidhami, otherwise known as Abou Mohammed ben-Yousouf, who flourished in the twelfth century at the court of the Seldjoucides princes. The story of Turandot, Princess of China, is the Persian's "Seven Figures of Beauty."

The "Turandot" of Gozzi was produced at Venice in 1762, probably in January. John Addington Symonds says that it is conceived throughout poetically. "The melancholy high-strung passion of Prince Calaf passes through it like a thread of silver."

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In "Turandot," as in all Gozzi's "Fiabe Teatrali" bent on striking a blow for the *Commedia dell' Arte*, the four masks and the Servetta, Smeraldina, were employed. These actors sustained the typical parts: Antonio Sacchi, Truffaldino; Atanagio Zanoni, Brighella; Agostino Fiorelli, Tartaglia; Cesare Darbes, Pantalone; Adriana Sacchi Zanoni, Smeraldina; Antonia Sacchi, Beatrice.

Truffaldino was the specific form invented for the mask of Arlecchino by Sacchi, and was originally a character in Boiardo's "Orlando Innamorato," where he played the part of a consummate rogue, traitor, and coward and was killed by the paladin Rinaldo. Thus J. A. Symonds, and for a full account of Gozzi's purpose in writing the "Dramatic Fables" and for an account of the old *Commedia dell' Arte* and Goldoni's reforms see J. A. Symonds's "Memoirs of Count Carlo Gozzi" with the essays on Italian Impromptu Comedy and the "Dramatic Fables." It was Symonds's opinion that by means of prudent adaptation the "Fiabe" might furnish excellent librettos to composers of opera. "Could the Masks be revived, and their burlesque parts be spoken on the stage, while orchestra and song were reserved for the serious elements of the fable, I feel convinced that a new and fascinating work of art might still be evolved from such pieces as 'La Donna Serpente' and 'Il Mostro Turchino.'" In a footnote he added that Wagner's early opera "Die Feen" was modelled on Gozzi's "La Donna Serpente." "Die Feen," composed in 1833, was not performed until 1888 (January 29, at Munich). Mascagni had the old Italian comedy in mind when he wrote his opera "Le Maschere," which was produced January 17, 1901, simultaneously in seven different cities. (At five cities it was hissed; at Genoa the audience would not allow



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the performance to go on; only at Rome was there any courtesy shown.) "Turandot" is known to many through Schiller's adaptation of Gozzi's comedy. Schiller made this adaptation in the fall of 1801. The first performance was on January 30, 1802, in the Court Theatre at Weimar. There is a free translation of Schiller's "tragi-comical fairy play" into English by Sabilla Novello (London, 1872). In Schiller's version the masks Truffaldino, Brighella, Tartaglia, Pantalone, are introduced as in the original.

* * *

The play has tempted composers.

STAGE MUSIC. Franz Destouches wrote the first incidental music for Schiller's version, and it was played at the first performance of the comedy. The music was not published. The complaint was made at the time that there was too much "Janissary Music."

Music to Schiller's "Turandot" by Friedrich Ludwig Seidel (unpublished), performed for the first time February 23, 1806, at the Royal National Theatre, Berlin. There was an overture; and there were three marches, three little melodramatic intermezzi (after the solving of the riddles), and a funeral march.

Music to Schiller's "Turandot" by Karl Maria von Weber. Composed at Ludwigsburg in 1809, and performed for the first time at the Ducal Court Theatre, Stuttgart, September 20, 1809. Overture, three marches, including a funeral march, and a little incidental music. These had been composed in 1804-05 as "Overtura Chinesa," and use was made of a Chinese melody published in Rousseau's "Dictionnaire de Musique." The overture in this form was first played at Breslau, June 1, 1806. This "Chinese" overture was probably composed without thought of "Turandot." Weber revised it for the performance of Schiller's play. The original version of the "Chinese" overture is lost.

Music to Schiller's "Turandot" by Vincenz Lachner. Composed in 1842-43, and performed for the first time, November 3, 1843, at the Grand Ducal Court Theatre at Mannheim. Overture, four marches (including a funeral march), and considerable stage music, besides an Intermezzo and "The Dream of Kalaf."

Joseph von Blumenthal's overture to "Turandot" was performed for the first time at Vienna, March 23, 1829. It is not known whether the overture was composed for the drama or an opera.

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OPERAS: "Turandot oder Die Räthsel," two acts after Gozzi and Schiller, music by J. F. G. Blumenroeder. First performed October 11, 1809, at the Royal Court Theatre, Munich.

"Turandot," music by Franz Danzi (Carlsruhe, about 1815).

"Turandot," opera in two acts after Schiller, music by Karl Gottlieb Reissiger. First performed at the Royal Court Theatre, Dresden, January 23, 1835.

"Turandot, Prinzessin von Schiras," opera in two acts after Schiller, music by J. Hoven (pseudonym for Johann Freiherr Vesque von Püttlingen). Performed for the first time at the Kärnthnerthor Theatre, Vienna, October 3, 1838. Staudigl (Orosman), Miss Lutzer (Turandot), Mme. Gentiluomo (Adelma), Wild (Kaláf), Schober (Barak), Forti (Seneschall).

"Das Zauberräthsel," four acts, after Schiller, music by Adolf Müller. First performed at the Theater-an-der-Wien at Vienna in the fall of 1839.

"Turandot," opera in three acts. Music by Hermann Baron von Lövenskjöld. Copenhagen, 1854.

"Turandot," operetta, music by Karl Ferdinand Konradin. First performed at the Harmonie Theatre, Vienna, November 29, 1866.

Adolf Jensen left an opera ("Turandot," text by Egbert Jensen), which was published (voice and pianoforte) in 1888.

A comic opera "Turandot," text and music by Theobald Rehbaum, was performed in Berlin, April 11, 1888.

* *

FERRUCCIO BENVENUTO BUSONI was born on April 1, 1866, at Empoli, near Florence, Italy. His father, Ferdinando, was a clarinet player. His mother was Anna Weiss,* a pianist, who gave her son his first pianoforte lessons. When he was nine years old, he appeared in Vienna.† He studied there under Hans Schmitt and under Nottebohm, Habert, and Goldmark, and at Graz under W. A. Remy (Dr. Wilhelm Mayer), and afterward he made his first concert tour in Italy. When he was seventeen, he was made an associate of the Accademia Filarmonica of Bologna after due examination. The city of Florence struck a gold medal in his honor. In 1886 he settled in Leipsic to compose, but he needed money, and he accepted in 1888 the position of teacher at the Conservatory of Helsingfors, Finland, where he married. In 1890 he won the Rubinstein prize as the best composer-

*Anna Weiss-Busoni died at Trieste, October 3, 1909.

†For an account of his performance and of the piano pieces of his own composition there played by him see Hanslick's "Concerte, Componisten und Virtuosen 1870-1885," pp. 185-186 (Berlin, 1886).



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pianist in competition,* and that year was appointed a professor at the Moscow Conservatory. He came to Boston in 1891, and made this city his dwelling-place until the fall of 1893, when he moved to New York. In 1894 he went to Berlin, which is now his home. In 1907-08 he was the successor of Emil Saur as the head of the pianoforte master class at the Vienna Conservatory. In 1903 it was announced that he would hold a "master course" in pianoforte playing at the Basle Conservatory in September. At Berlin he has given concerts to bring out works of modern or neglected composers.

These compositions by him have been played in Boston at concerts of the Boston Symphony Orchestra:—

1892, February 20. Three movements (Gigue, Gavotte, Allegro fugato) from his Symphonic Suite, Op. 25.

1893, April 15. Symphonic Tone Poem (MS.).

1894, January 27. Liszt's Spanish Rhapsody rearranged as a concert piece for pianoforte and orchestra by F. Busoni.

1905, November 25. Comedy overture, C major, Op. 38.

1906, March 31. "Geharnischte" Suite, orchestral suite No. 2, Op. 34A.

1911, February 18. Suite from music to "Turandot" (1, 2, 4, 8).

Mr. Busoni has played in Boston at concerts of the Boston Symphony Orchestra:—

1891, November 14. His first appearance in Boston as a pianist. Beethoven's concerto No. 4, with cadenzas by Busoni.

1893, April 1. Liszt's concerto No. 2.

1894, January 27. Weber's Konzertstück and Liszt's Spanish Rhapsody arranged by Busoni for pianoforte and orchestra.

1904, March 5. Saint-Saëns' concerto in F major, No. 5 (first time in Boston), and Liszt's "Dance of Death" for pianoforte and orchestra.

1910, March 12. Beethoven's concerto for pianoforte, E-flat major, No. 5.

1911, February 18. Beethoven's concerto for pianoforte, No. 3, C minor, Op. 37.

He has played in Boston with the Kneisel Quartet:—

1891, November 23. Sinding's pianoforte quintet (first time here).

1893, January 16. Volkmann's trio in B-flat minor; Brahms's clarinet quintet (first time here).

1894, January 1. Brahms's pianoforte quartet in G minor.

1904, February 9. César Franck's pianoforte quintet.

In 1904, February 8, he played at an Arbos Quartet Concert Beethoven's trio in B-flat major, and as a solo number Brahms's Variations on a theme of Paganini.

*He sent in these works: a Concertstück for pianoforte and orchestra; a violin sonata; an arrangement of Bach's Prelude and Fugue in E-flat for organ, and smaller pianoforte pieces, among them cadenzas for Beethoven's concerto in G major, No. 4. The violin sonata was played by Brodsky in Leipzig.

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He played at Mr. Alwin Schroeder's concert, April 8, 1892, Brahms's sonata for 'cello and pianoforte (first time here) and his own "Kniselselle" variations for 'cello and pianoforte (first time here).

He has given these recitals in Boston:—

1893, January 17, in Union Hall. Bach, Prelude and Fugue, D major, for the organ, concert arrangement for the pianoforte by Busoni (first time here); Beethoven, Sonata, C minor, Op. 111; Schumann, Toccata, Op. 7; Chopin, Mazurka, Nocturne, Impromptu, Barcarolle; Liszt, Lo Sposalizio, Gondoliera from "Venezia e Napoli," Tarantella from "La Muette de Portici."

1893, January 19, in Union Hall. Bach-Tausig, Toccata and Fugue, D minor; Chopin, Sonata, B-flat minor; Beethoven, Rondo a Capriccio, Op. 120; Schumann, Variations on the name "Abegg," Op. 1; Schölzer, Concert Étude; Liszt, Three Études after Paganini's Caprices,—1. Tremolo, 2. Allegretto, 3. Campanella,—Polonaise in E major.

1893, January 24, in Union Hall. Liszt, Fantasie and Fugue on the name "Bach"; Beethoven, Sonata, Op. 106; Chopin, Prelude, Nocturne, Two Études from Op. 25; Liszt, Légendes,—St. Francis of Assisi preaching to the Birds, St. Francis of Paula walking on the Waves; Liszt, Mephisto Waltz, No. 1.

1893, January 30, in Union Hall. Bach, Chaconne for violin, concert arrangement for the pianoforte by Busoni (first time here); Schubert, Fantasie, Op. 15; Busoni, Scène de Ballet; Chopin, Étude-fugue; Chopin, Nocturne, C-sharp minor, Ballade in F minor; Liszt, Waldesrauschen, Fantasia No. 1 on "Lucrezia Borgia."

1904, February 16, in Jordan Hall. Bach, Adagio, Toccata, and Fugue for organ, transcribed by Busoni for pianoforte (first time here); Chopin, Twelve Études, Op. 25; César Franck, Prélude, Chorale, et Fugue; Liszt, Three Études, "Appassionata," F minor, "Harmonies du Soir," "Mazeppa."

1904, February 19, in Jordan Hall. Bach-Liszt, Variations on "Weinen, Klagen"; Bach, Two Chorales, "Awake," "Rejoice," for organ, transcribed by Busoni for pianoforte (first time here); Beethoven, Sonata in E major, Op. 109; Chopin, Sonata, B-flat minor; Brahms, Variations on a theme of Paganini (first and second books).

1904, February 27, in Jordan Hall. Chopin, Sonata, B minor, Ballade, G minor, Nocturne, C minor, Polonaise, A-flat; Liszt, Sonata, B minor; Études after Paganini's Caprices,—Tremolo, Allegretto, La Campanella, Appoggio, La Chasse, Variazioni.

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1910, March 16, in Jordan Hall. Beethoven, Sonata, Op. 111; Chopin, Twenty-four Preludes; Liszt, Sonata in one movement.

1910, April 11, in Jordan Hall. Beethoven, Sonata, "Waldstein," Op. 53; Brahms-Paganini, Variations; Chopin, Sonata, B minor; Schubert-Liszt, Erlkönig; Liszt, "Au bord d'une source," Hungarian Rhapsody, No. 6 (edited by Busoni).

1911, February 28. Chopin, the four Ballades; Liszt, Four Études—Mazeppa, Feux Follets, Appassionata, La Campanella; Two Legends—St. Francis of Assisi's Sermon to the Birds and St. Francis of Paula Walking on the Waves; Fantasie; Reminiscences of "Don Juan."

1915, February 15. Bach-Busoni, Prelude and Triple Fugue in E-flat major; Bach-Busoni "Capriccio on the Departure of a Well-beloved Brother"; Beethoven, Sonata, C minor, Op. 111; Schumann, Eight Fantasiestücke; Liszt, Six Études after Paganini, Nineteenth Hungarian Rhapsody.

* * *

The list of his compositions includes these works:—

OPERA: "Die Brautwahl," a musical-fantastical comedy in three acts and an Epilogue based on E. T. A. Hoffmann's Tale; text and music by Busoni. Produced at the Hamburg City Theatre on April 13, 1912. Birrenkoven, tenor, took the chief comedy part of Thusman. The other leading parts were taken by Wiedemann, Marak, Lichtenstein, vom Scheidt, Lohfing, and Mme. Puritz-Schumann. Gustav Brecher conducted. Busoni revised the opera for performance at Mannheim in the spring of 1913.

STAGE MUSIC: Music to Gozzi's "Turandot."

ORCHESTRAL: Symphonic Suite, Op. 25 (Präludium, Gavotte, Gigue, Langsames, Intermezzo, Alla breve).

Symphonic poem, "Pojohlas Tochter."

Second "Geharnischte" Suite, Op. 34a (composed in 1895, revised in 1903, performed at Berlin, December 1, 1904).

Lustspiel overture, Op. 38 (Berlin, October 12, 1897; rewritten in 1904).

■ Suite from the music to Gozzi's Fairy Drama "Turandot," Op. 41 (Berlin, October 21, 1905).

Berceuse Elégiaque—"The Lullaby of a Man by the Coffin of his Mother"—"Poesie" for six-fold string quartet (strings muted), three flutes, oboe, three clari-



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
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nets, four horns, tam-tam, harp, celesta, "In memoriam Anna Busoni, *n. Weiss*, m. 3. Oct. MCMIX" (published 1910).*

Suite from the opera "Die Brautwahl."

Nocturne Symphonique.

Overture to Mozart's "Elopement from the Seraglio," with Busoni's Finale.

CHAMBER MUSIC: Quartet in C, Op. 19; Quartet in D minor, Op. 26; Sonata in E minor for violin and pianoforte, Op. 29; Sonata in E minor, No. 2, for violin and pianoforte, Op. 36*a*; Bagatellen for violin and pianoforte, Op. 28; Kleine Suite for violoncello and pianoforte, Op. 23; Serenata for violoncello and pianoforte, Op. 34; Kultaselle, ten short variations on a Finnish folk-song, for violoncello and pianoforte.

VIOLIN SOLO WITH ORCHESTRA:—

Concerto, Op. 35*a*.

PIANOFORTE SOLO WITH ORCHESTRA:—

Concertstück, Op. 31*a*.

Concerto (with a final chorus), Op. 39.

"Indian Fantasy" in the form of a concerto for pianoforte and orchestra (Berlin, March, 1914).

PIANOFORTE SOLO:—

Five Pieces, Op. 3; Scherzo, Op. 4; Prelude and Fugue, Op. 5; Scène de Ballet, No. 1, Op. 6; Scherzo dalla Sonata, Op. 8; A Village Festival, Op. 9; Three Pieces in Olden Style, Op. 10; Four Dances in Olden Style, Op. 11; Minuet, Op. 14; Six Études, Op. 16; Étude in form of variation, Op. 17; Scène de Ballet, No. 2, Op. 20; Prelude and Fugue in C, Op. 21; Variations and Fugue on Chopin's Prelude, Op. 28, No. 20, C minor, Op. 22; Two piano pieces, Op. 30*a*; Ballet Scene No. 4, Op. 33*a*; Six Pieces in 2 volumes, Op. 33*b*; Prelude and Fugue, Op. 36; Twenty-four Preludes, Op. 37; Menuetto Capriccioso, Op. 61; Gavotte, Op. 70; An die Jugend (four pieces); Christmas Eve; Elegien; Sonatina in C; Symphonisches Tragedicat, Op. 32*a*.

Fantasia Contrappuntistica. This has been arranged for orchestra and organ by Frederick Stock, and for organ alone by Wilhelm Middelschulte. Performed at Dortmund (orchestra and organ), August 21, 1911. Messrs. Stock conductor and Middelschulte organist.

Fantasia after Bach; Fantasia on motives from Cornelius's "Barber of Badgad"; Fantasia on motives from Goldmark's "Merlin"; Trauermarsch from "Götterdämmerung"; Versuch einer organischen Klavier notenschrift erprobt an Bach's Chromatischer Fantasia.

PIANOFORTE ARRANGEMENTS:—

Bach, J. S., Chaconne for violin; fifteen two-part Inventions; fifteen three-part

*A programme note when Mr. Busoni brought this work out in London, June 5, 1912, stated that "on the title page of the score is a picture depicting a coffin being carried from a room in which a woman bows herself over a cradle in which is a child, while over her head floats a spirit-form holding a pair of scales."

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Inventions; Concerto in D minor for piano with string quintet; two books of Choral Preludes for Organ; Prelude and Fugue, E-flat, for organ; Prelude and Fugue in D for organ; Capriccio on the Departure of a Well-beloved Brother; Toccata and Fugue in D minor; six tone pieces for organ; Beethoven, *Écossaises*; Gade, Op. 29, *Novelletten* for two pianofortes; Liszt, *Phantasy and Fugue on the choral "Ad nos"* from "*Le Prophète*"; Mendelssohn, *Symphony No. 1*, arranged for two pianofortes (eight hands); Mozart, *Symphonies No. 30 in D, No. 32 in G, No. 37 in G*; Schubert, orchestra: "*Der Teufel als Hydraulicus*," overture in D, overture in B-flat, overture in D, overture in D (Italian style), overture in C (Italian style), overture in E minor, five minuets, five German dances; Schumann, *Concert Allegro* arranged for two pianofortes.

ONE PIANOFORTE (FOUR HANDS):—

Finnländische Volksweisen, Op. 24.

TWO PIANOFORTES (FOUR HANDS):—

Concertstück, Op. 31*a*; *Concerto No. 2*, Op. 39.

VOCAL: Ave Maria, Op. 1; Ave Maria, No. 2 (for alto); *Il Sogno*, duet (for soprano and alto), Op. 3*a*; Zwei Lieder, "*Ich sah die Thräne*," "*An Babylona Was-tern*," Op. 15; Zwei altdeutsche Lieder: "*Wohlauf! der kühle Winter*," *Unter den Linden*, Op. 18; Zwei Gesänge (for low voice): *Lied des Monmuth*, "*Es ist bestimmt in Gottes Rath*," Op. 24; Album vocale: *Il Fior del Pensiero*, *l'ultimo Sonno*, un organetta svena per la Via, *Ballatella*, Op. 30; Zwei Lieder, "*Wer hat das erste Lied erdacht*," "*Bin ein fahrender Gesell*," Op. 31; Ave Maria, No. 3, for baritone or alto, Op. 35; *Lied der Klahe*, Op. 38*a*; *Des Sängers Fluch*, ballad for alto, Op. 39*a*.

The Four Seasons (Italian), for solo voices, chorus, and orchestra, Op. 40.

This list is no doubt incomplete. See Hugo Leichtentritt's article "*Ferruccio Busoni*" in *The Musical Quarterly* (N.Y.) of January, 1917.

Mr. Busoni has edited an edition of Bach's "*Well-tempered Clavichord*" and is the author of "*Entwurf einer neuen Aethetik der Tonkunst*" (1907).

* * *

Musical America in October, 1910, quoted an article written by Mr. John Kautz, of Albany, N.Y., for the *Argus* of that city:—

"Prof. Breithaupt, the noted Berlin music editor and pedagogue, once solicited Busoni to submit to a medical examination immediately after one of his recitals. The object in view was to acquire a more definite idea regarding the amount of energy expended and its effect on the human body. Busoni willingly consented to the proposition, and his examination was entrusted to Dr. Bierbeck, a well-known

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medical authority. Dr. Bierbeck examined Busoni on two separate occasions, reporting the results of each to Prof. Breithaupt, who afterward published them.

"On the first occasion of his examination Busoni had rendered the following program: Beethoven's Sonatas op. 78, 53, 109; Alkan's Étude in D major op. 35, 2, G major, octave study; Listz's 'Reminiscences de Lucretia Borgia.' Immediately after performing this formidable list of compositions Busoni was subjected to a rigid examination by Dr. Bierbeck. It was found that 'Busoni's pulse-beats were 148 to the minute; they were uniform, that is, regular in sequence, while the pulse wave—one of great volume and vehemence—was beating against the radialis; a suppression of the pulse not being possible.' The doctor's report further states that at the close of the recital and after Busoni had volunteered two encore pieces, one of which being the Liszt 'Campella,' 'his face, during the process of measuring, was moderately flushed, his respiration only slightly accelerated—22 per minute!—a fact that is noteworthy. His condition in regard to perspiration, however, was abnormal.'

"On the second occasion of his examination by Dr. Bierbeck, he had just executed a program comprising: Brahms's op. 79, 2, op. 21, 1; d'Albert's op. 16, 2 Scherzi; Tschaikowsky's op. 59; Glazounov's Étude 'La Nuit,' Blumenfeld's Prelude op. 17, 4; Alkan's Procession Nocturne from op. 3, 8, and Allegretto; Paderewski's 'Capriccio'; Liszt's 'Fantasie "Les Huguenots"'; Schubert-Liszt's March in B minor.

"Dr. Bierbeck, at this second examination, discovered that Busoni's pulse was 156 per minute; 'beating regularly, full, but weak, suppressible, and his respiration accelerated—28 per minute!' 'His face,' continues the doctor, 'was not a bit flushed, but rather pale, while his entire demeanor was one of calmness; no trace of excitement being observable.'

"At another time, after Busoni had played the great Alkan Étude, whose performance alone requires three-quarters of an hour, the artist's pulse-beat rose to 158 per minute.

"What an enormous strain upon the heart these pulse-beats indicate may more readily be conceived by comparing their number with those usually accompanying special diseases. A sick person with a pulse of more than 150 per minute would probably die within two to six hours. The pulse-beats of athletes and contortionists, after great muscular exertions, rarely extend to 140 per minute. An adult's pulse at a normal temperature ranges between 70 and 80. In a case of fever the pulse would not be expected to go beyond 120 at the most.

"Dr. Bierbeck at the close of his report states it as his firm conviction that there must be a special connection existing between arm and finger

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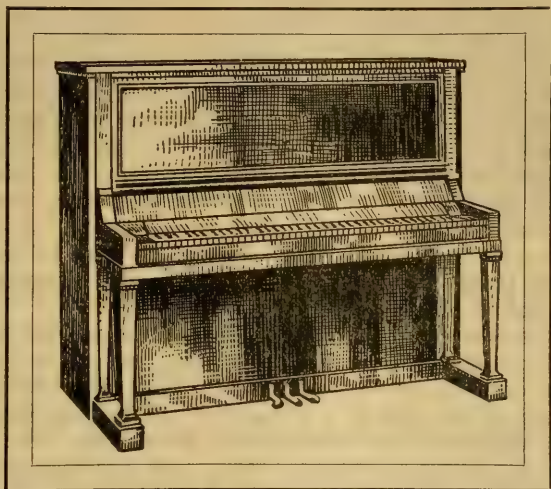
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Returning to Boston in the fall of 1899, he made his first appearance as a concert pianist in November, giving recitals in Steinert Hall November 16 and 27, and playing Beethoven's concerto in C minor with a cadenza of his own at a concert of the Boston Symphony Orchestra in Cambridge, in November. Since then he has given many recitals in Boston and other cities. He has played at concerts of the Boston Symphony Orchestra in Boston the pianoforte part of the following works:—

1901, April 20, Saint-Saëns's Concerto in G minor.

1903, April 18, Richard Strauss's Burleske (first time here).

1905, January 21, Converse's "Night and Day" (first performance).

1906, February 10, D'Indy's Symphony on a Mountain Air.

1907, November 23, Loeffler's "Pagan Poem" (first performance).

1908, March 14, Loeffler's "Pagan Poem."



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1912, March 2, Liszt's Concerto in A major, No. 2.

Mr. Gebhard was for four seasons pianist of the Longy Club (1900-01—1903-04). He has played many times with the Kneisel Quartet and other chamber clubs in Boston, New York, and other cities. He has played the pianoforte part of Loeffler's "Pagan Poem" with the Theodore Thomas Orchestra in Chicago, with the Pittsburg Orchestra in Pittsburg, and the New York Symphony Orchestra in New York. He has assisted in the production of other works besides those mentioned: César Franck's Symphonic Variations (Jordan Hall Orchestral Concerts, Wallace Goodrich conductor, February 28, 1907); Fauré's Quartet in G minor, Op. 45 (Arbos Quartet, March 28, 1904); Loeffler's Deux Rapsodies for oboe, viola, and pianoforte (Longy Club, December 16, 1901).

The list of Mr. Gebhard's compositions includes a string quartet, also pianoforte pieces, some of which have been published.

VARIATIONS SYMPHONIQUES FOR PIANOFORTE AND ORCHESTRA.

CÉSAR FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

These Variations were first performed at a concert of the Société Nationale de Musique, Paris, May 1, 1885. The pianist was Louis Diémer.*

The orchestral part of the work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. The score and an arrangement by the composer for two pianofortes were published at Paris by Enoch.

The first performance in the United States was at Carnegie Hall,

* Diémer, born at Paris, February 14, 1843, a pupil of Marmontel, Benoist, Bazin, and Ambroise Thomas, took the first prize for pianoforte playing at the Paris Conservatory when he was thirteen years old. In 1888 he was chosen professor of the pianoforte at the Paris Conservatory as successor to Marmontel. His historical concerts at the Paris Exposition of 1899 attracted great attention. Devoting himself to the older literature he was instrumental in founding the Société des Anciens Instruments. Among his compositions are a pianoforte concerto, Op. 32, C minor, a Concert Piece, Op. 31, a Concert Piece for violin, chamber music, and many solo pieces for pianoforte. He edited a collection "Clavecinistes Français" in two volumes.



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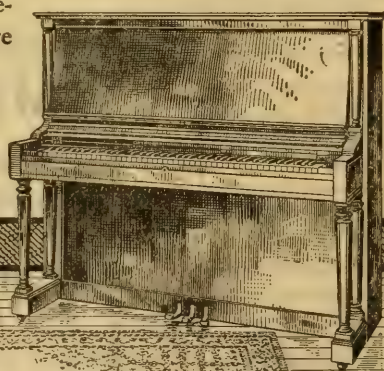
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New York, on March 7, 1898, at a concert given "in honor of our distinguished guests M. Alexandre Guilmant and M. Raoul Pugno."* The programme was as follows: Berlioz, overture to "King Lear"; Franck, Variations Symphoniques (Mr. Pugno); "Le Chasseur Maudit"; Guilmant, Adoration and Allegro, Op. 81, for organ and orchestra (Mr. Guilmant); Saint-Saëns, "Le Rouet d'Omphale"; Pianoforte Concerto No. 5—first time in America—(Mr. Pugno); Lefebvre, Meditation; Guilmant, Finale à la Schumann for organ and orchestra (Mr. Guilmant); Massenet, Suite "Les Érynnies."

The first performance in Boston was at a Jordan Hall Orchestral Concert, February 28, 1907, Heinrich Gebhard pianist, Wallace Goodrich conductor. The programme was as follows: Auber, overture to "La Part du Diable"; Chadwick "Adonais," Elegaic overture; Glazounoff, Dance Scène; Franck, Variations Symphoniques; Widor, Romance from "Conte d'Avril"; Ippolitoff-Ivanoff "In the Village"; Chabrier, Polish Festival from "Le roi malgré lui." With the exception of the overture by Auber and Chadwick, the pieces were played for the first time in Boston.

Ludovic Breitner played the piano part at a Waldorf-Astoria concert, New York, in February, 1900; Raoul Pugno, with the Theodore Thomas Orchestra, Chicago, January 27, 1906; Heinrich Gebhard, with the Chicago Orchestra, Chicago, April 4, 1914.

Cortland Palmer played with the Boston Symphony Orchestra at Philadelphia January 16, 1901, and at New York January 19, 1901; Miss Edith Thompson, with the Boston Symphony Orchestra at Cambridge, October 20, 1910.

*Stéphane Raoul Pugno, born at Montrouge, June 23, 1852, died at Moscow, January 3, 1914, while on a concert tour. At the Paris Conservatory, which he entered in 1866, he took many prizes. He suffered from having been forcibly allied with the Commune as a member of a music committee in 1871, but in the same year he was nevertheless appointed organist of St. Eugène, and later choirmaster. From 1892 to 1901 he was professor of harmony at the Paris Conservatory. In 1893 he made himself known as a pianoforte virtuoso of the first rank. He composed an oratorio "La Résurrection de Lazare" (1879), a good many stage works,—opéra, opéra-comique, operettas, ballets, pantomimes, a pianoforte sonata, a Concertstück for pianoforte and orchestra, and many pianoforte pieces. He first played in Boston with Mr. Ysaye on February 17, 1898; on February 18, 1898, with Messrs. Ysaye and Gérardy. On October 18, 1902, he played at a concert of the Boston Symphony Orchestra (Schubert-Liszt, "Wanderer," Fantasia) and he gave recitals here that season. In November, 1905, he gave recitals in Boston and on November 27 played at a concert of the Boston Symphony Quartet.



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* * *

The following analysis was prepared for the Jordan Hall concert in 1907:—

"An introductory phrase, poco allegro, for the strings leads to a pianoforte solo *ad libitum* più lento. There is some antiphonal development of both these ideas leading to an anticipation in the orchestra of the theme on which the variations are based, but the pianoforte returns with a declamatory extension of its first solo. After more responsive preluding by pianoforte and orchestra, the theme is announced, first by the pianoforte, then divided between pianoforte and orchestra. In the first variation the violas and violoncellos give out the melody of the theme (later also the violins) while the pianoforte has a delicate embroidery, then the pianoforte has a variation with a slight accompaniment of pizzicato chords. The orchestra returns to its introductory phrase, which is developed to some extent with the assistance of the pianoforte. A variation follows in major in which the pianoforte has a more florid counterpoint above the theme in the violoncellos. Then against arpeggios in the pianoforte the strings return to the first improvisatory solo of the pianoforte, leading to an allegro non troppo in the major in which the violoncellos and bases take up a joyous version of this phrase against a brilliant accompaniment in the pianoforte. A new variation slightly slower, for pianoforte alone, interrupts, but the allegro returns. The theme is passed on to other instruments with a new accompaniment in the pianoforte, but the opening returns leading to a brilliant and effective climax."

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BOSTON NEW YORK

(Born at Munich, June 11, 1864; now living at Charlottenburg-Berlin.)

The Burleske was composed at Meiningen during the winter of 1885-86. The pianoforte part was written with Hans von Bülow in mind.

The first performance was in the City Theatre of Eisenach on June 21, 1890, at the fifth concert of the 27th meeting of the Allgemeine deutsche Musikverein. Strauss conducted from manuscript. The pianist was Eugen d'Albert, to whom the Burleske is dedicated. Strauss's "Tod und Verklärung" was performed for the first time at the same concert. D'Albert played the Burleske again at a Philharmonic Concert in Berlin led by Bülow, January 12, 1891.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on April 18, 1903, Heinrich Gebhard pianist, Mr. Gericke conductor.

The score and parts were published in April, 1894. An edition for two pianofortes was published in the preceding month.

The orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, a set of four kettledrums,* and strings.

The Burleske opens, Allegro vivace, D minor, 3-4. The first group of themes includes the opening phrase† for the kettledrums, followed by measures that show the influence of Brahms and a motive for the pianoforte. The "song theme," of an expressive nature, F major, 3-4, is derived from the second measure of the kettledrum figure. The pianoforte extends it. Solo instrument and kettledrums have little episodes of dialogue. After the development for pianoforte and orchestral tutti, the introduction of the repetition section is noteworthy. There is a long coda with a solo cadenza. The Burleske ends pianissimo in D minor.

J. G. Walther in 1732 described an "ouverture burlesque" as a

*Strauss mentions the use of a chromatic drum.

†This phrase has been described as an "orchestral mot."

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jocular, farcical overture, in which ridiculous melodies founded on parallel octaves and fifths are put side by side with serious matters.

* *

When this Burleske was played at a Philharmonic Concert in Berlin (1891), Otto Lessmann wrote that d'Albert played with "astonishing bravura" the piece and also Chopin's concerto in E minor. "The Burleske, which . . . belongs to Strauss's yeasty period, when the youthful composer was a partisan of Brahms, seemed to be unintelligible to the majority of the audience. If I am not mistaken, the composer himself, when he conducted the work at Eisenach last year, revised and made clearer not only the orchestral interludes, but the whole orchestral score, so that the length of the piece was far less noticeable than at this performance, although there were some cuts made at this concert. At any rate, the piece is very interesting, but so difficult that I cannot name any pianoforte concerto which in this respect equals it."

The first performance in England was at a concert of the Royal Academy Students, London, March 13, 1903, Miss Mary Burgess pianist.

* *

Strauss was called to Meiningen as Ducal Court Music Director in 1885. He entered on his duties October 1 of that year. His salary was 1500 marks. Bülow in his letter asking for his engagement assured the Duke that Strauss would satisfy him. He described him as an uncommonly gifted young man; "he is also the nephew of the celebrated 'Bier-Pschorr'; his only failing is his youth." The orchestra, then at the height of its reputation, was thus made up: ten first violins, eight second violins, six violas, four violoncellos, five double-basses; doubled wood-wind instruments, four horns, two trumpets, kettle-drums, piccolo, trombones, bass tuba. Some of the third wind parts were played by stringed instruments. Bülow rehearsed daily from 9 A.M. to 1 P.M. the pieces for the approaching concert and conducted without the scores. Strauss made his début on October 18, 1885, as conductor. He played Mozart's pianoforte concerto, with his own cadenzas, and conducted his own symphony. After the symphony, Brahms, who was at Meiningen for the rehearsals of his fourth sym-

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(Signed) J. MALKIN.

phony, said to him, "Ganz hübsch, junger Mann," and advised him to study Schubert's Dances for thematic invention. Strauss left Meiningen on April 10, 1886.

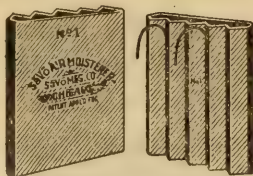
The Burleske, completed after Bülow's departure, was held by Strauss as "utter nonsense" after it had been played over by the orchestra. Bülow declared the pianoforte part to be unplayable. Strauss, who had begun a Rhapsodie in C-sharp minor for pianoforte and orchestra, after this experience substituted a harp for the pianoforte, but this work, if it were completed, is unknown.

On October 19, 1890, Strauss wrote to his friend Alexander Ritter that the publisher Hainauer was willing to pay a good price for the Burleske: "Now I really am in need of money! Shall I do this? It goes terribly against me to publish now a work about which I am indifferent and with regard to which I cannot act with full conviction."

We have already spoken of Bülow's criticism. On January 10, 1891, he wrote to his wife, Marie, about the rehearsal of that day: "d'Albert admirable in the piece (Burleske) of Strauss which is as interesting as it is for the most part ugly. He beautified it and made it almost thankful." To Brahms he wrote saying that the Burleske was "decidedly ingenious, but on the other hand horrifying." On January 14, 1891, he wrote to Eugen Spitzweg of Munich: "Since R. Strauss has turned himself into an exclusive Bayreuth-serving-man, almost a fanatical Brahms-Thersites, he has now only my impersonal sympathy; namely, when he hands over something artistically beautiful. The Burleske certainly cannot be reckoned as such."

* *

The story of Bülow's relationship with Strauss is an interesting one. It is often stated that Bülow "recognized Strauss' genius" at the very beginning. The statement is erroneous. Bülow wrote to Eugen Spitzweg, October 22, 1881: "The pianoforte pieces of R. Str(auss) have thoroughly displeased me—unripe and would-be wise. In comparison with him in the matter of fancy Lachner is a Chopin. I miss all youthfulness in the invention. No Genius according to my innermost conviction, but at the best a talent. . . . I do not force



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this opinion on any one, I only answer your question." In 1882 he alluded to him slightly in praise of Philipp Wolfrum, as "the green young Strauss"; and in 1884 as "Johann Wagner,"* though he admitted that Strauss' horn concerto pleased him, if the "old-fashioned" *tutti* were shortened or more highly flavored.

Early in May, 1885, Bülow wrote to Spitzweg, and asked him whether "Richard II." would conduct the Meiningen orchestra, "gratis, temporarily, for the sake of his education, as a practical musician," during his absence in the east and west, and also "exercise the Singing Society."

Strauss went to Meiningen, and on October 17, 1885, Bülow wrote to Hermann Wolff, the celebrated concert agent, that Strauss' symphony (F minor) was "a very important, original, formally ripe work, and he is a born conductor." He praised him as a "first rate† force." "Up to this time he had never conducted; and also never played the piano in public—but he made a success with Mozart's concerto, as with everything else, the first time." He described Strauss' cadenzas to this concerto, in C minor, as "beautiful." He wrote again: "Strauss—a man of gold. Symphony a famous one. His début as pianist and conductor was really a stupefying one. If he has the inclination, he can be my immediate successor with the approval of the Duke. Brahms spoke most warmly of him—a rare thing."

Let us pass on to the year 1887 when in May Bülow accepted the dedication of "Aus Italien" with an enthusiasm equal, as he said, to the aversion which he generally felt when a similar proposition was made to him. In August of the same year he wrote to Spitzweg that he had great confidence in Strauss' character and talent: "I think you will always rejoice in the fact that you launched him"; but he hesitated about bringing out the Fantasia, although he was as much interested artistically in it as though it were a new work by

*This recalls the saying on an old German music calendar: "If Strauss, then preferably Johann; if Richard, then preferably Wagner!"

†These two words are in English in the original letter.



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Brahms. "The orchestra is his domain; no one will dispute that." Nevertheless, Bülow doubted whether the Philharmonic Orchestra of Berlin could do justice to the work after three rehearsals, on account of "the great technical difficulties." In the same spirit he wrote to Wolff that he would produce the work if Kogel would conduct "separate rehearsals" before he came. He wrote to Ritter, December 39, 1887: "I look forward to the performance led by the composer the 23d in Berlin," and again he spoke of "the colossal difficulties" of the performance. And in 1887 Bülow wrote to Alexander Ritter that he was not wholly clear about "Aus Italien," that he should not like to pronounce upon its worth, although the music as a whole and in detail made a great impression on him. "Does age make me a reactionary to this extent? I think that the inspired composer has gone to the utmost limits of tonal possibility (in the region of beauty), has even overstepped them without compelling necessity." But Bülow then knew the work only by reading the score; he had not heard it. In the same letter he characterized Strauss as a "phoenix."

In 1891 Bülow thanked God that Strauss had recovered from sickness. "He has a great future before him, he deserves to live." In 1893 Bülow, knowing that he would not live long, wrote: "Would to God that I could again be capable of following the development of his genius. After him [Brahms] he is by far the richest individuality. Praise to thee for having discovered and first recognized it."

Early in 1894 Bülow, thinking that the climate of Egypt would restore him, was visited by Strauss, who gave him courage for the journey.

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MYTH AND VALUE: THE MUSIC OF SPHERES.

(From the *London Times*, October 14, 1916.)

That old, old fancy which poets have smiled upon and philosophers have not laughed at—is it sense, one asks, or nonsense? It looms out of the mist of antiquity as a belief in a heavenly harp whose seven strings are the seven planets. This is seized upon by the mathematician, who determines by the distances between the orbs the number of vibrations the strings must make. The musician then declares the scale which these form to be centred in a tonic, the central fire which feeds the universe of light. The heavens and the earth, cry the philosophers, were created to the tones of this harmony, “for even that vulgar and tavern-musick which makes one man merry, another mad, strikes in me a deep fit of devotion and a profound contemplation of the First Composer. There is something in it of Divinity more than the ear discovers; it is a hieroglyphical and shadowed lesson of the whole world and creatures of God; such a melody to the ear as the whole world, well understood, would afford to the understanding.”

The value of a myth is in no way impaired by inaccuracy in its statement. That the harp only temporarily had seven strings and that the planets were always more than seven, though man did not know it, that a knowledge of the vibrations of the strings of the heavenly harp, however reckoned, could throw no light whatever on the heavenly music, which would depend entirely on how the notes of those strings were combined, that, again, by their central fire, the ancients thought not of the sun in the heavens, but of something at the centre of the earth—none of these errors need impugn the truth of the myth.

The myth sets out the content of music as, in the words of the “Religio Medici,” “a shadowed lesson of the whole world,” and its purpose “to strike in me a profound contemplation.” When Plato takes up the tale he affirms the content of music to be character—character in the soul of the man who produces it and in the soul of the man to whom it appeals. Different kinds of music expressed different characters. We

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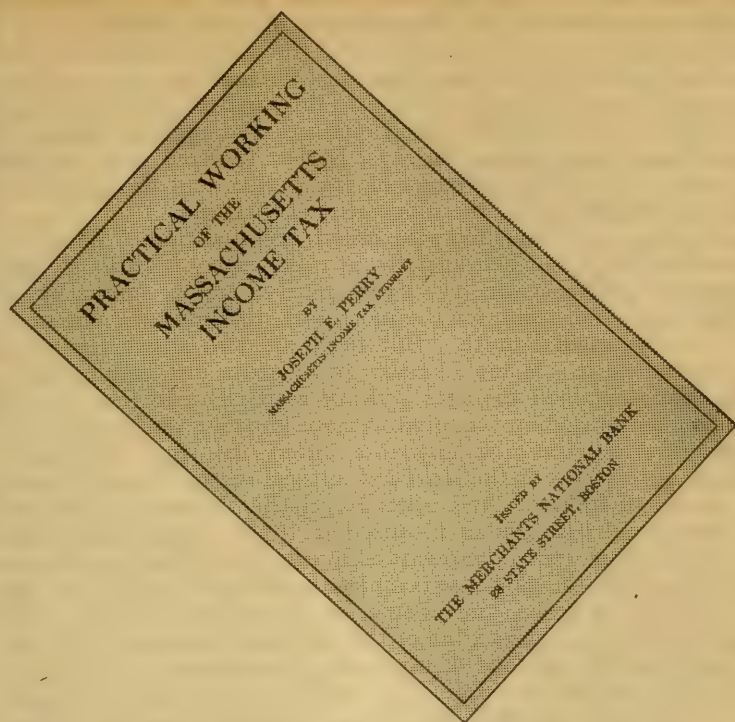
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would give much to be able to feel what he felt as the "character" of this or that "mode"; but their mere notes, which we happen to know, are but little guide without the concrete melodies, which we do not. He tells us that we have to learn to read the world about us in order to understand what is good; and that it is the *μουσικός*, who has the eye or the ear for beauty, that is able to do this, and to discern self-control, and manliness, and all other good qualities and their opposites. The value of sight and hearing, he says, is that the soul may understand the visible and audible harmony of the world; and the great type of these was, for the Greek, the movement of the stars.

Succeeding ages have likewise asked the question, "What is the purpose of music?" Their answers, in which stress is variously laid on the ideas of unity, symmetry, truth, purity, power, sympathy, play, worship, and hope, seem, for the most part, to emphasize one or other aspect of the original myth. But there are two answers which in a sense reproduce it. When Leibnitz (who wrote just before Bach and Handel had explained the 17th century to itself) said that music was "counting performed by the mind without knowing that it is counting"—*arithmetica nescientis se numerare animi*—he was reinstating the harmony of numbers as the source of musical reason, though describing it as an act of feeling. And when Hegel (Beethoven's contemporary) said that sound was matter idealized so that it appears no longer as space but as time—when he regarded music as sublimating into a single point of time the things whose complete semblance painting, on the one hand, accepts in space, and poetry, on the other, discourses upon in the inner space and inner time of the ideas and feelings—he is not the less employing the method of myth that the elements of his definition are abstract and not concrete. For myth is, in essence, a thought outlined by the master to which the disciple may devote all his intelligence, and benefit more by what he gives than by what he takes. With the ancients whose language is simple and direct myth takes the form of a striking picture, but its nature is not altered in the theory which portrays the more involved circumstances and outlook of modern life.

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OVERTURE TO THE OPERA, "THE SOLD BRIDE" . FREDERICK SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is a development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while

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the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

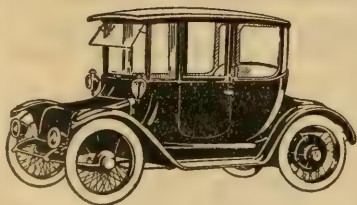
* * *

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The Libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said, "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do



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nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865, Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says:‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had

*Also known as the "sedalk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousesdka, a species of ländler.

† Adolf Tschéche, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and brightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita' * or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"), "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,— "Mala Vita" in 1892, "A Santa Lucia" in 1893.

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The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Die verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909; Marie, Emmy Destinn; Kathinka, Marie Mattfeld; Hans, Carl Jörn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huillier; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor,"* serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Zungel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemství" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages

* The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erchmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmisches National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music*; the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

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Pastorale	Scarlatti		
Capriccio	Scarlatti		
Clair de Lune	Debussy	Waltz in G major (<i>first performance</i>)	Nagel
Les Jardins sous la pluie	Debussy	Étude Arabesque	Foote
Minstrels	Debussy	Dreaming, Op. 15	Mrs. H. H. A. Beach
Et la lune descend sur le temple		Fireflies, Op. 15	Mrs. H. H. A. Beach
qui fut	Debussy	Rhapsody No. 15 (Rakoczy March)	Liszt
L'Isle joyeuse	Debussy		

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Variations, Op. 35				C. SAINT-SAËNS
a. Zwei kleine Stücke im Fugenstil, Op. 19				PIERRE MAURICE
b. Étude, Op. 25, No. 2 (Brahms) }				CHOPIN
c. Valse, Op. 64, No. 1 (Mss.) }				
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Le Rosier		Rousseau
Gia il sole dal Gange		Scarlatti
My mother bids me bind my hair		Haydn
Andenken		Beethoven
Frühlingslied		Mendelssohn
Miss STANLEY		
Sonata Appassionata		Beethoven
Allegro molto—Aria con variazione—Finale presto		
MR. BAUER		
Aria of Donna Elvira from "Don Giovanni"		Mozart
Miss STANLEY		
Impromptu in A-flat		Schubert
Air de Ballet from "Alceste"		Gluck-Saint-Saëns
Ballade in A-flat		Chopin
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Cycle:—Frauenliebe und Leben		Schumann
(Woman's Love and Life)		
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He the Best, the Noblest	The Wedding Ring	Forsaken
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b) INTERMEZZO, Op. 117, No. 2 BALLADE, Op. 118, No. 3 }	Brahms
III. SONATA, B-flat minor	Chopin
IV. a) REFLETS DANS L'EAU	Debussy
b) CHANTS POLONAIS	Chopin-Liszt
c) ETUDE, Op. 25, No. 5	Chopin
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SONATA, Opus 10, No. 3	Beethoven
MOMENT MUSICAL	Schubert
INTERMEZZO	Brahms
SCHERZO, from Opus 2	Erich Korngold
SONATA, Opus 58	Chopin
LES TIERCES ALTERNÉES	
LA TERRACE DES AUDIENCES DU CLAIR DE LUNE	Debussy
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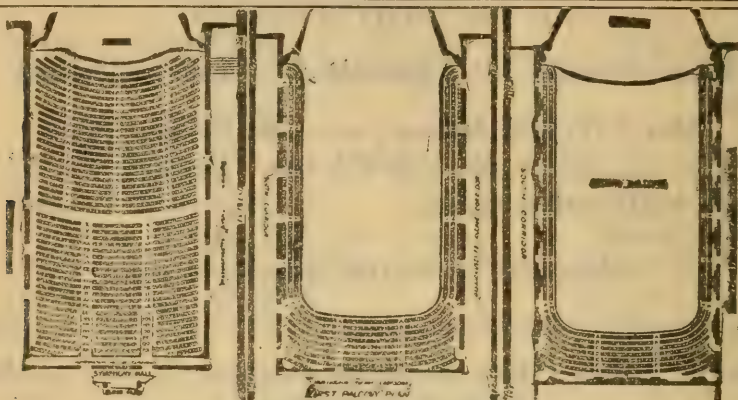
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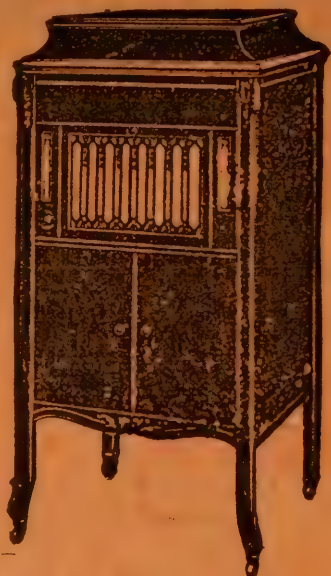
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, FEBRUARY 23

AT 2.30 O'CLOCK

SATURDAY EVENING, FEBRUARY 24

AT 8.00 O'CLOCK

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 - II. Andante.
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OVERTURE TO THE OPERA "LES ABENCÉRAGES" · LUIGI CHERUBINI

(Born at Florence, Italy, September 14, 1760; died in Paris, March 15, 1842.)

"Les Abencérages, ou l'Étendard de Grenade," opera in three acts, libretto by Victor Joseph Étienne de Jouy, music by Maria Luigi Zenobio Carlo Salvatore Cherubini, was performed for the first time at the Paris Opéra, April 6, 1813. The cast was as follows: Almanzor, Louis Nourrit, the father of the celebrated tenor Adolphe Nourrit; Alemar, Dérivis; Gonsalve de Cordone, Lavigne; Kaled, Laforest; Noraïne, Mme. Branchu, one of Berlioz's idols in his youth in the opera house; Égilone, Miss Armand. The chief dancers were Mmes. Gardel and Bigottini, Messrs. Vestris and Albert.

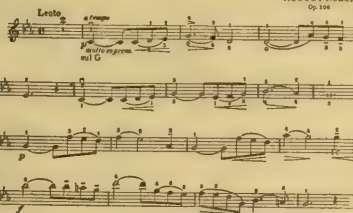
The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. It is in classic form and requires little analysis. There is an introduction, Largo, D major, 4-4, in which a stately announcement fortissimo is answered by wood-wind instruments. The main body of the overture is an Allegro spiritoso, D major, 2-2. The first theme is of a martial character; there is a vigorous subsidiary motive; a chromatic transitional passage leads to the expressive second theme. These themes are developed and repeated in orthodox fashion.

The overture was performed in Boston at a concert of the Harvard

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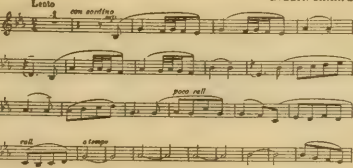
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Musical Association, Carl Zerrahn conductor, January 18, 1867, and played at least three times at later concerts of this society.

The overture was performed in Boston at an Orchestral Union concert, March 6, 1867; at a Theodore Thomas concert, November 20, 1875; and at concerts of the Boston Symphony Orchestra, March 3, 1888; March 30, 1907; October 30, 1909.


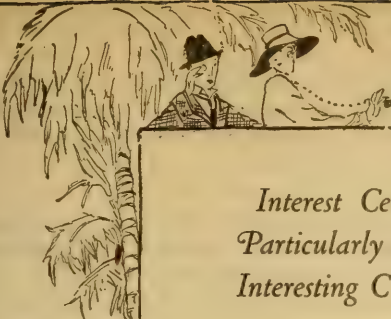
* * *

The opera met with little success. It was performed only twenty times. Théodore de Lajarte in his "Bibliothèque Musicale du Théâtre de l'Opéra" says, "This fine work did not have the success it deserved." The orchestral parts show that the opera had been cut down to two acts, but the opera was never thus performed. The overture, several choruses, the air of Gonsalve, "Poursuis tes belles destinées," the scene for Almanzor, "Suspendez à ces murs mes armes, ma bannière," and two or three other numbers were highly praised at the time. Detached pieces were afterwards performed in concerts.

Various reasons have been given for the failure of the opera. Some blamed the librettist; some the subject; some the composer; others gave the defeat of Napoleon in Russia and the consequent dejection of the Parisian public as the cause.

Jouy, the librettist, was an extraordinary person. Born at Jouy, near Versailles, in 1764 (according to some authorities, in 1769), he died at Paris in 1846. His youth was adventurous and stormy. As a French soldier he went to Guiana, afterwards to India, where he became intimate with Tippo Saib. He was imprisoned in India for an amorous intrigue, or, as some say, for an incredible act of sacrilege; he escaped; he was shipwrecked, and saved; and in 1792 he rejoined the army. Denounced as a foe to the Revolution and an enemy of the people, he fled to England, and there married a niece of Lord Malmesbury. Returning to France he served in the army as a commander, but he was arrested on the charge of corresponding with the English, and he retired in 1799. Then he busied himself as a journalist and pamphletier; he also wrote librettos, vaudevilles, comedies, tragedies. His tragedy "Tippo Saib" (1813) was founded on personal knowledge. "Sylla" (1822) was successful through the acting of Talma. As the "Ermite" he wrote several volumes in which he portrayed the life, manners, and politics of the period. He made war on the Restoration and was imprisoned for a too vigorous article. Louis Philippe made him conservator of the Louvre library, with lodging in the Château of Saint Germain-en-Laye. In 1815 Jouy was chosen a member of the French Academy.

He wrote these librettos for the Opéra: "La Vestale," music by Spontini (December 16, 1807); with d'Ésménard, "Fernand Cortez," music by Spontini (November 28, 1808); "Les Bayadères," music by



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Catel (August 8, 1810); "Les Amazones," music by Méhul (December 17, 1811); "Les Abencérages," already noted; "Pélage," music by Spontini (August 23, 1814); with Lefebvre, "Zirphile et Fleur de Myrte," music by Catel (June 29, 1818); with Balocchi the arrangement "Moïse" from Rossini's "Mosè en Egitto" for the Paris Opéra (March 26, 1827); "Guillaume Tell," music by Rossini (August 3, 1829).

* * *

Jouy based his libretto of "Les Abencérages" on one of the many legends told of the noble Moors who took their name from Jusuf ben Serragh, went to Spain in the eighth century, and were the bitter foes of the Zegris.* It is said that the love of an Abencerrage for the sister, or wife, of Boabdil brought on the massacre of the chief members of the family in the Alhambra. When Richard Ford wrote his "Handbook for Travellers in Spain" (2d ed., 1847) the guides to the Alhambra showed in the Hall of the Abencerrages some dingy stains near the fountain as the blood-marks of the Abencerrages massacred here by Boabdil. "Alas," cries out the entertaining Ford, "alas, that boudoirs made for love and life should witness scenes of hatred and death! And oh, dearest reader! believe this and every tale of the Alhambra, a sacred spot far beyond the jurisdiction of matter-of-fact and prosaic history: do not disenchant the romance of poetry, the genius loci; where fairies have danced their mystic rings, flowers may spring, but mere grass will never grow; above all, eschew geology; deem not these spots ferruginous, for nothing is more certain than that heroic blood never can be effaced, still less if shed in foul murder. Nor, according to Lady Macbeth, will all the perfumes of Arabia mask the smell. This blood is quite as genuine to all intents of romance as is that of Rizzio at Holyrood-house, or of Becket at Canterbury. Beware, says Voltaire, 'des gens durs qui se disent solides, des esprits sombres qui prétendent au jugement parce-qu'ils sont dépourvus d'imagination,

*The Zegris (Thegrim, the people who came from Thegr, or Arragon) espoused the faction of Ayesshah, a wife of Abu-l-hasan, king of Granada. The Abencerrages, the Beni Cerraj (the children of the saddle, or palace), took sides with Isabel de Solis, a Christian, who, taken prisoner by the Moors, became the favorite wife of Granada's king, and was known on account of her surpassing beauty, which excited the jealousy of Ayesshah, as Zoraya, "Morning Star." Boabdil, the son of Ayesshah, dethroned his father in 1482.

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The story chosen by Jouy, now rejected as a fable, furnished Châteaubriand the subject of a romance, “*Les Aventures du Dernier Abencérage*.” The scene of the opera is the Alhambra; the time is the first year of the reign of Ferdinand V., who died in 1516. The talismanic standard of Granada plays an important part.

The action of the opera was said to be cold and slow. J. D. Martine in his singular but valuable book, “*De la Musique Dramatique en France*” (Paris, 1813), wrote a contemporaneous opinion: “The music of ‘*The Abencerrages*’ only confirms me in my opinion concerning the quality of M. Cherubini’s talent. The majority of the choruses and the overture (the character of which presents a happy contrast) are effective; the first air of Almanzor, his duet with Zoraïme [*sic*] in the first act, his farewell to his country, the first number for Gonsalvo [*sic*] and the songs of the Troubadours deserve praise for the melody and the expression; but there is nothing remarkable in the music for Zoraïme [*sic*] and Alemar. If the latter’s air in the third act ‘*Le jour de la vengeance arrive*,’ is not without character, how many airs of the same kind are superior to it! There can be nothing more soporific than the air in the second. As a whole, this work, of which the first act is the best, does not excite the lively sensations that spirited, inspired music produces; there is more science, more labor than genius. Truly beautiful airs are those that a sensitive amateur retains easily, that are engraved on his memory. They have no influence on what I may call ‘this readiness for impression.’ He will recollect the delicious airs

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Martine added this malignant footnote. He first quoted an opinion contrary to his concerning "The Abencerrages": "Cherubini seems to me to have worthily sustained in this work the name that musicians have agreed to call him—the first of European composers." Martine then answered: "I should like to ask this journalist who are the musicians that have proclaimed M. Cherubini to be the first of European composers. Surely not M. Grétry, who in his writings, where he cites with praise the majority of composers of our period, has not mentioned him. Assertions of this kind have not worth when they are neither published nor proved, and I do not know that M. Méhul has advanced one of like nature. But is there nothing suspicious in this testimony? Could M. Méhul give himself the first place, to which he would, however, have an incontestable right, if he had only to fear M. Cherubini?"

On the other hand, Beethoven, when asked by Cipriani Potter who was the greatest composer then living except Beethoven, answered, "Cherubini." He wrote to Louis Schlösser about to visit Paris in 1823, "Say all inconceivably pretty things to Cherubini—that there is nothing I so ardently desire as that we should soon get another opera from him, and that of all our contemporaries I have the highest regard for him." Seyfried reported Beethoven as saying, "Among all the composers alive, Cherubini is the most worthy of respect." Mendelssohn—not a broad-minded, sympathetic, or intelligent judge of opera—wrote to Moscheles (November 30, 1837): "And how is old Cherubini? There's a matchless fellow! I have his 'Abencérages' and cannot sufficiently admire the sparkling fire, the clever, original phrasing, the extraordinary delicacy and refinement with which the whole is written, or feel grateful enough to the grand old man for it. Besides, it is all so free and bold and spirited." Mendelssohn was judging from the score. What he said might be true, and yet the opera as a dramatic work might be slow and dull.

Napoleon, who did not like Cherubini's music, attended the first performance of "Les Abencérages." The next day he left to meet the Russians and their allies.

* "Didon," opera by Marmontel and Piccini, Paris Opéra, December 1, 1783.

† "Œdipe à Colone," opera by Guillard and Sacchini, Paris Opéra, February 1, 1787.

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The gossiping Castil-Blaze says that the dancer Albert had studied a brilliant solo for the guitar which he was to play while dancing with two charming ballerinas in the opera. Antonin secretly practised this solo, "worked assiduously" on the *rasgado* and arpeggios, to pluck the flower of this novelty. To insure success he made Mme. Courtin, a dancer, and the wife of the Secretary of the Opéra, his accomplice. The music for this dance with guitar solo was slipped into the orchestral parts of "Noces de Gamache."* Antonin and Mme. Courtin, cloaked, came to the opera house and hid behind a scene. At a certain chord played by the orchestra they rushed on the stage, danced to the guitar played by Antonin, and thus anticipated the performance of "Les Abencérages." The audience applauded madly, but the ballet masters were furious. "Achilles drew his sword on the perfidious Ajax, the prudent Ulysses stepped in to separate the combatants, and Albert, the virtuoso, assumed his rights in a most brilliant manner in the new opera." Since the Court ballets the guitar had not been used on the stage of the Opéra.

* *

Louis Nourrit, who took the part of Almanzor, was born at Montpellier, August 4, 1780. The son of a merchant, he made his way to Paris, entered the Conservatory, studied under Guichard and Garat, and on March 3, 1805, made his début at the Opéra as Roland in "Armide." After Lainez left the Opéra, Nourrit took the rôles of the first tenor, or the *haute-contre*, as this voice was then called. He retired in 1826 and died in 1831. Even during his operatic career he was busied as a diamond-merchant. His famous son Adolphe, born in 1802, studied singing against his father's wishes, and made his début at the Opéra September 10, 1821, as Pylade in "Iphigénie en Tauride." The scandalous "Petite Biographie Dramatique" by Guillaume Le Flaneur (Paris, 1821) said of the elder Nourrit: "Prop of the Academy, as Renaud he set the susceptible hearts of our ladies palpitating. What expression, what charm he knows how to give this character! Pericles† perhaps adds more to his glory. The Lubin of 'Rossignol'‡ has called for the bravos of esteem. This actor has a fault rarely found among his comrades: always persuaded that his singing has not enough fire and energy, and abusing himself by this desire to please, he steps out of the frame of the poem, forces his voice,

* "Les Noces de Gamache: ballet-pantomime-folie," in two acts, music arranged by the Citizen F. C. Lefebvre, produced at the Paris Opéra 28 Nivôse year IX (January, 1801), was revived in 1812-13-14-15-17-18-19-20-41.

† "Aspasie et Péricles," opera in one act, by Viennet and Daussaigne, Paris Opéra, July 17, 1820.

‡ "Le Rossignol," opera in one act by Étienne and Le Brun, Paris Opéra, April 23, 1816.



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and the public, [thus] losing some of the words, suffers. In place of forcing his resources, he should, on the contrary, husband them. Let him save himself for his glory and our pleasure. There are others to whom I should give the opposite advice. I should say to Eloi, for example:—

Entonne encor plus haut les divines merveilles;
 Bientôt succombant sous tes cris,
 Tes vastes poumons affaiblis
 Laisseront en repos ta gorge et nos oreilles."

The same writer wrote maliciously of Alexandrine Caroline Branchu (1780–1850), over whom Berlioz raved as his master Le Sueur had raved over Mme. Saint-Huberti. Mme. Branchu made her début in 1801 as Dido. In spite of her great success as singer and actress she studied until she withdrew in 1826. But listen to Guillaume Le Flaneur: "As singer she holds the first rank among the deities of the Royal Academy, but that is not saying that her voice is always true. As actress she is still sovereign. Her name celebrated throughout Europe, a reputation sustained by feuilletons for thirty years, have not been able to convince her that she has done enough for her glory. When a nymph enters the dramatic career, it is necessary to be prodigal with bravos to encourage her; but there comes a time when one should no longer look for claque. Mme. Branchu cannot convince herself that this is true; she wishes to have the claque applaud and loudly; the more noise, the more she screams, and the more she screams, the louder the claque. She daily ruins herself for this little joy. However this may be, she is the spoiled child of Apollo. She would be every day surrounded by a crowd adoring—her voice

Saissant le rameau que pour elle on festonne,
 Sa main, dans le laurier qui forme sa couronne,
 Cherche la fleur du myrthe: hélas! soins superflus!
 Phébus sème pour elle, Amour ne sème plus."

Henri Étienne Dérivis, bass, born at Alby, August 21, 1780, studied at the Paris Conservatory, and made his début at the Opéra on February 11, 1803, as Zarastro in "Les Mystères d'Isis," a wretched arrangement of "The Magic Flute." Not an accomplished singer, too often shouting, he took the leading bass parts from 1805 to 1828. He died at Livry, February 1, 1856. Léonard de Géréon in "La Rampe et Les Coulisses" (Paris, 1832), speaking of his son Prosper Dérivis (1808–80), wrote: "He has all the faults that tarnished the incontestable talent of his father and not all of his qualities. Dérivis the father had a beautiful voice which he did not know how to use; his son has neither voice nor method. The father as a tragedian raised himself sometimes to a great height; the performances of 'Œdipe à Colone' were often for him a veritable triumph. His son is awkward, without fire, intelligence,

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talent of any sort. Fortunately employment at the Opéra is not hereditary, otherwise we should be obliged to regret the bellowing voice and academic pantomime of the elder Dérivis."

* * *

We have said that Napoleon did not like Cherubini's music. He treated him shabbily.

Returning from the Italian Campaigns, Bonaparte brought with him a march by Paisiello, which he wished to hear performed at the Paris Conservatory. Sarette, then the director, wishing to show Napoleon the resources of the recently established institution, added to the programme a cantata and funeral march written by Cherubini in 1795 to words by Chénier for the funeral of General Hoche. After the concert Napoleon went up to Cherubini, and, saying nothing about his music, praised Paisiello, whom he regarded as the first of composers, and praised Zingarelli, whom he put second. Cherubini murmured, "Paisiello may pass, but Zingarelli!" Bonaparte, as First Consul or Emperor, never forgot this remark. When on December 24, 1800,—the day of the Explosion of the infernal machine when the Consul was going to the Opéra to hear Haydn's "Creation,"—deputations from all the public bodies and institutions were received at the Tuileries, Cherubini stood behind his colleagues of the Conservatory. Napoleon, pronouncing his name in the French manner, said, "But I do not see M. Cherubini." The latter stepped forward and said nothing. A few days afterwards he was invited to dinner. Napoleon said to him after the many guests had left the table, "Well, M. Cherubini, are the French in Italy?" "Where would they not go, Citizen Consul, led by a hero like you!" This answer pleased Napoleon, who continued the conversation and soon began to talk about music, talking now in French, now in Italian. He again expressed his preference for Paisiello and Zingarelli. At last he said: "I am very fond of Paisiello's music; it is gentle, it is restful. You have much talent, but your accompaniments are too loud."

"Citizen Consul, I have conformed myself to the taste of the French, *paese che vai, usanza che trovi*, as the Italian proverb has it."

"Your music is too noisy; speak to me about Paisiello's; that gently lulls me."

"I understand," said Cherubini; "you wish music that will not prevent you from dreaming about affairs of state."

Napoleon did not forget this compliment, or criticism. Cherubini

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was in Vienna in 1805 when he, foregathered with Haydn, brought out his "Lodoiska" and worked on his "Faniska." Napoleon, arriving there after Austerlitz, summoned him. "Since you are here, M. Cherubini, we'll make music together; you shall direct my concerts." At a dozen of these concerts music was discussed by the Emperor and the composer. One day Napoleon said, "I hope you are here only on leave, and that you will return to Paris." But Cherubini was too proud to ask for anything definite, and so the Emperor could hardly make an offer. Cherubini was well paid for his concert work. "Faniska" was produced in Vienna on February 25, 1806, with great success. Cherubini arrived at Paris in April. The Emperor had shown great favor to Le Sueur, Méhul, Gossec, Grétry; there was nothing for Cherubini. In 1809 his friends, wishing to overcome the prejudices of Napoleon, persuaded Cherubini to write an Italian opera, "Pimmalone," for the theatre of the Tuileries. The Emperor, delighted by the music, especially by a scene sung by Crescentini, demanded the name of the composer, and, learning it, was surprised. During the One Hundred Days Cherubini was named Chevalier of the Legion of Honor; he received the decoration from the Emperor himself, not as a composer, but as captain of the band of the National Guard. After the fall of Napoleon there was tardy justice. In 1816 he was called to the Conservatory, after its reorganization as L'École Royale de Musique, and with Le Sueur named superintendent of the king's music. He was appointed director of the Conservatory on April 1, 1822.

Mr. ANTON WITEK, violinist, was born at Saaz, Bohemia, January 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894 was chosen concertmaster of the Philharmonic Orchestra of Berlin. Mr. Witek commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms, and Paganini). Since 1894 he has given concerts in all the European countries with the Danish pianist, Vita Gerhardt, who



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is now Mrs. Witek. In 1903 Mr. and Mrs. Witek, with Mr. Joseph Malkin, who was then solo violoncellist of the Berlin Philharmonic Orchestra, formed the Berlin Philharmonic Trio. (Mr. Malkin became a member of the Boston Symphony Orchestra in October, 1914.) In 1907 Mr. Witek played in Berlin the newly discovered violin concerto in A major of Mozart, for the first time, and in 1909 in the same city the newly discovered violin concerto in C major of Haydn, also for the first time.

Mr. Witek was engaged as concertmaster of the Boston Symphony Orchestra in 1910. He has played in Boston at concerts of this orchestra the following concertos:—

Beethoven's Concerto in D major, October 29, 1910; November 14, 1914; Brahms's Concerto in D major, January 20, 1912; Bruch's Concerto No. 2, Op. 44, January 18, 1913; Tschaikowsky's Concerto in D major, Op. 35, January 24, 1914; Beethoven's Concerto in D major, November 14, 1914; Joachim's Concerto in the Hungarian manner, February 11, 1916; Brahms's Concerto, Op. 77, November 24, 1916.

He has given chamber concerts in Boston, with Mrs. Witek and Mr. Malkin. Mr. Witek has also given chamber concerts in New York.

Mr. HEINRICH WARNKE was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist, and all his sons are musicians. Mr. Warnke began to study the piano-forte when he was a young boy, and when he was ten his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterwards studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfort-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kain Orchestra at Munich. He left that orchestra in 1905, to take a similar position in the Boston

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Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he had taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony Concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston); on March 13, 1909, Grädener's Concerto for violoncello, Op. 45 (first time in America); on October 30, 1909, Strube's Concerto in E minor (MS.; first performance); on January 28, 1911, Saint-Saëns's Concerto in A minor; on February 10, 1912, Lalo's Concerto; on December 21, 1912, Klughardt's Concerto, Op. 59 (first time in Boston); on November 15, 1913, Haydn's Concerto in D major; on November 21, 1914, Dvořák's "Waldsruhe," and Rondo, Op. 94; on March 24, 1916, Volkmann's Concerto in A minor, Op. 33.

On April 23, 1910, February 18, 1911, and February 12, 1916, he played the violoncello solo part in Richard Strauss's "Don Quixote."

CONCERTO IN A MINOR, FOR VIOLIN AND VIOLONCELLO, OP. 102.

JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms visited Italy in the spring of 1887, and he spent the summer of that year at Thun, Switzerland, where he wrote this concerto and the Gipsy songs for four solo voices with pianoforte accompaniment, Op. 103. In a letter written to Elisabeth von Herzogenberg, dated Thun, July 20, 1887, he thus referred to the concerto: "I can give you nothing worth calling information about the undersigned musician. True, he is now writing down a thing which does not figure in his catalogue—but neither does it figure in other people's! I leave you to guess the particular form of idiocy!"

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Miss May says in her *Life of Brahms* that the concerto was first performed at Cologne, October 15, 1887. But Brahms wrote to Mrs. von Herzogenberg from Vienna on that day: "How I wish I could offer you any little pleasure or distraction! The concerto could only be the latter at best. Perhaps I may send it you from Cologne, which is my destination to-day."

The concerto was performed privately, immediately after it was completed, in the Louis Quinze room of the Baden-Baden *Kurhaus*, when the solo parts were played by Joachim and Hausmann. Brahms conducted. The first public performance was at Cologne, October 18, 1887, with the same players and conductor. The concerto was performed in like manner at Frankfort, November 18 of the same year and two days later at Basle. Miss May mentions a performance at Wiesbaden November 17. The concerto was performed at Leipsic in the Gewandhaus, January 1, 1888, with the same players, and Brahms conducted. There was a performance at Meiningen, December 25, 1887, and at Stuttgart in June, 1888. Other early performances were by the Berlin Philharmonic Society, led by von Bülow, February 6, 1888; at London Symphony concerts, led by Henschel, February 15 and 21, 1888; at the Philharmonic concert in Vienna, led by Richter, December 23, 1888. The solos were played at all these concerts by Joachim and Hausmann.

The concerto was published in 1888. Brahms wrote on a copy presented by him to Joachim: "To him for whom it was written."

The first performance in America was at Theodore Thomas's Symphony Concert in New York, January 5, 1889, when it was played by Messrs. Max Bendix and Victor Herbert. It was first played in Boston at a Symphony concert, November 18, 1893, by Messrs. Kneisel and Schroeder; it was one of the pieces performed at the concert in memory of Brahms, April 10, 1897, when the solo players were Messrs. Kneisel and Schroeder, and they played it at the concert of the Boston Symphony Orchestra in Boston, February 1, 1902. Messrs. Willy Hess and Alwin Schroeder played it at a concert of the Boston Symphony Orchestra January 22, 1910.

* *

I. Allegro, A minor, 4-4. There are four measures for full orchestra which announce the stormy first theme. There is an introductory cadenza, at first for the solo 'cello, and then carried on by it and the violin. The first theme is developed in a long tutti passage. After the orchestral development of this theme and its subsidiary, the two solo instruments develop the theme in a somewhat different manner. The second theme, after brilliant passage-work, enters in the key of C major. The working out is long and most elaborate.

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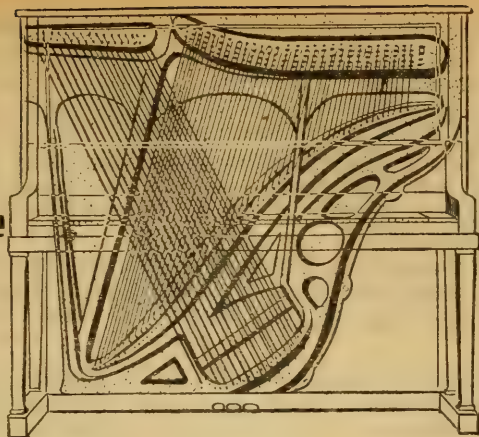
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II. Andante, D major, 3-4. This movement might be said to be in the form of a minuet and trio, although it has little or none of the character of the minuet. The first and third parts contain the development of a quiet theme. The middle part has a more songlike theme in F major. The movement is short.

III. Vivace non troppo, A minor, 2-4. The Finale is an energetic rondo built on four contrasted themes. "Its family resemblance, in the matter of construction, to the finale of Brahms's symphony in C minor is unmistakable."

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, solo violoncello, and the usual strings.

* * *

Max Kalbeck in his monumental *Life of Brahms* intimates that impressions of the Bernese Oberland shaped the chief themes of this concerto. The influence of Viotti's violin concerto in A minor is also felt. This concerto was one of Joachim's favorite pieces, and Brahms was fond of it. He and Joachim had fallen out when Brahms espoused the side of Amalie Joachim, who was separated from her husband in 1882. Brahms possibly thought that the recollection of Viotti's concerto and the association of Robert Hausmann, their common friend, might bring back the old feelings. Yet Brahms wrote to his publisher that, on account of his present relations with Joachim, he would like to abandon the work. Alterations were made in the score after the rehearsal at Baden.

The programme of the Gürzenich concert in Cologne included besides the double concerto Brahms' "Gesang der Parzen," Mendelssohn's overture "Meeres Stille und Glückliche Fahrt," the Adagio from Spohr's Ninth Violin Concerto, Schubert's "Gott in der Natur" arranged by Wüllner for mixed chorus and orchestra, an Adagio and Allegro by Boccherini for violoncello and string orchestra, and Beethoven's Fifth Symphony.

Many musicians, among them Clara Schumann, thought the idea of the double concerto an unfortunate one: "As it is also not a brilliant piece for the instruments, I do not believe that the concerto has a future."



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A concerto for violin and violoncello with orchestra is seldom heard in the concert room. There are many compositions for various solo stringed instruments grouped together: thus "Le Coucou," for viole d'amour and double-bass by Antoine Bruni (1759-1823), was played in December, 1892, at a Colonne matinée in Paris. There are double concertos for violin and viola and for two violins by Mozart; a triple concerto for piano, violin, and 'cello by Beethoven, also one by Emanuel Moór, the composer also of a concerto for two violoncellos and orchestra; a double concerto for two violins by Spohr,—I cite at random. This concerto of Brahms is not merely a duet for virtuosos: the work has a symphonic character, and the solo instruments and the orchestra contribute alike to the musical structure of the whole. On the other hand, the soloists are not unduly subordinated, and, as has well been said, they are *primi inter pares*.

SYMPHONY IN C MAJOR WITH FUGUE FINALE, "JUPITER" (K. 551).
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.



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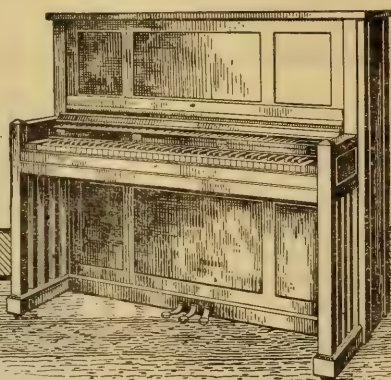
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Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named

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above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the

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story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into

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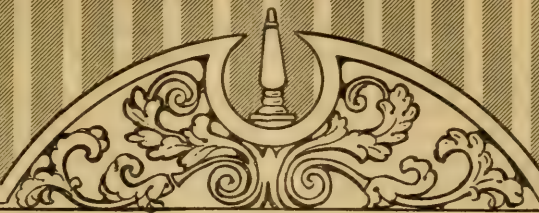
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We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

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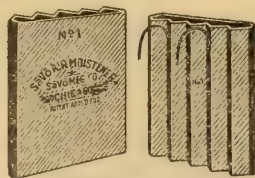
Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played were not published. The two that preceded the great three were composed in 1783 and 1786. The latter one in D major was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed



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by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773-1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

And now a word about the Finale of the "Jupiter." The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the *Missa Brevis* in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

* *

The "Jupiter" symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sec-



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tions. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote William Foster Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement, and this "sigh" is hinted at in the Trio which is in C major.

Finale: Allegro molto, C major, 4-4. The movement is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is

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for the most part of a fugal character—the responses are generally ‘real’ instead of ‘tonal.’ Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish ‘*tutti* cadences’ to the separate divisions of a rondo or other symphonic movement than they do of the ordinary ‘divisions’ in a fugue. Still fuga writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote.”

*
* *
*

The symphony, it is said, was the successor of the old suite. It should not be forgotten that “the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided.” Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

It is often stated loosely, and with the air of Macaulay and his “every school-boy knows,” that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn’s first symphony was composed in 1759. Gossec’s first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote

* For interesting remarks concerning the infancy of the symphony, especially at Vienna, see “Mozarts Jugendsinfonien,” by Detlef Schultz (Leipsc, 1900).

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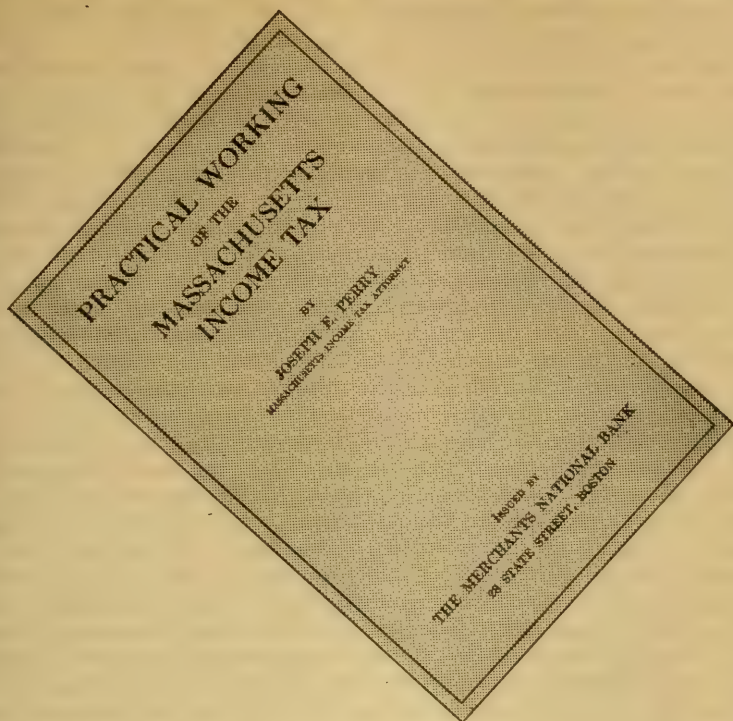
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symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,* whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761-1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mode, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. And in England the minuet was a formal function. Austin Leigh, commenting on the proposed revival of this eighteenth-century dance, said: "It was not every one who felt qualified to make this public exhibition, and those ladies who intended to dance minuets used to distinguish themselves by wearing a particular kind of lappet on their head-dress. I have heard also of another curious proof of

*Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. III. (Leipsic, 1813).

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the respect in which this dance was held. Gloves immaculately clean were considered requisite for its due performance, while gloves a little soiled were thought good enough for a country dance; and accordingly some prudent ladies provided themselves with two pairs for their several purposes."

Mozart's "Prague" symphony in D major (1786) is without a minuet. So is the symphony in G major (1783).

For a discussion of the minuet in the early symphonies see Detlef Schultz's "Mozarts Jugendsinfonien" (Leipsic, 1900). For the influence of Schobert over Mozart see "Mozart," by T. de Wyzewa and G. de Saint-Foix (Paris, 1912), Vol. I, pp. 65-80. Schobert gave to the trios of a minuet a capricious character, or one of reverie, by repeating constantly a little theme with diverse modulations; but in the choice of a subject, light, melancholy, almost mysterious, the young Mozart knew no model.

* *

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659-1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of

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the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

* * *

Sir Charles Stanford in "A History of Music" by Stanford and Forsyth (New York, 1916) has this to say about Mozart:—

"It is a curious commentary on the subtle character of Mozart's creations that almost every music lover only reaches the point of adequate appreciation of his work, when his judgment has become matured. When one is a child, he speaks as a child; but when one is old, he puts away childish things, or rather, what we once imagined to be childish turns out to be mature. His simplicity of expression is so perfect that it gains with repetition. It is not the simplicity of a superficial or vapid mind, but the natural expression of a highly trained and deeply sensitive one. The harmonic effects are never calculated even when they are most surprising, as in the Introduction to the C major Quartet, or the slow movement of that in E-flat. The ingenuity of his canonic devices is so concealed that an ignoramus can appreciate the music for itself without any idea of the complexity within. He



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wrote perfectly for the orchestra, but no less so for the human voice, and never crushed the latter with the former. He reached a point in symphonic work, with his last four works in that form, which has never been excelled within its own limits, although Beethoven climbed greater and larger heights when he enlarged frontiers which gave his predecessor sufficient room: but any observant eye can see in the E-flat symphony the prototype of the Eroica. The string quartets are unsurpassable for workmanship, for charm, and for perfection of instrumental treatment. The most sympathetic, lovable, generous of composers, he richly deserved the recorded tribute of his brother Freemasons, '*Orpheum vix superavit.*'"

*
* *

MUSICIANS AS VICTIMS OF THE DRAMATIST.

(Richard Aldrich in the *New York Times* of March 25, 1906.)

The unscrupulous tribe of novelists and dramatists have never hesitated to play fast and loose with historical personages whenever it came in their way to do so. From Shakespeare down historical plays have been plays first and very doubtful history secondly; and actual personages who have figured in the drama have had their lineaments so twisted and their surroundings so shifted about that they would never have recognized themselves if they could come back and see their dramatic counterfeits. Musicians have always been severe sufferers from the novelists, who delight to help themselves from the mush of sentimental legends in which composers and performers seem destined to stew more than other men. The dramatists have dipped their ladle into it. Beethoven was a subject a few years ago in a play called "Adelaide"; now Mozart is the victim, as the hero of "The Greater Love," which is at present to be seen at the Madison Square Theatre.

One Heribert Rau concocted certain romantic tales much read in Germany a generation or two ago, in which Mozart and Beethoven appear as the heroes respectively, enmeshed in a web of sentimentality that would have aroused the ire of either of them. He called his stories "cultural-historical romances"; and of his Mozart tale Jahn, the biographer, observes that it has as little to do with culture as with history, and that his picture of Mozart's stay in Prague is a calumny

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upon Mozart's moral and artistic nature such as his worst enemy never undertook to rival. Mr. Rau is partly responsible for the queer situations that pop up about Mozart in "The Greater Love," it appears. The rest the dramatist devised; but apparently the facts as they are known and extant in the accounts of Mozart's life have very little part in this Mozart play.

The queerest of all the things in it is the one on which the whole play turns—the exhibition of Herr Schikaneder as the unscrupulous enemy of Mozart, and as entering into a nefarious scheme to make the first performance of "Don Giovanni" in Prague a failure, putting men into the gallery to create a disturbance and contriving that at the last moment the prima donna shall fail to appear.

This is strange history indeed. For Emmanuel Schikaneder, so far from being an enemy of Mozart and endeavoring to destroy the success of his operas, was his admirer and friend. It was he who, when threatened with bankruptcy in Vienna by the failure of his theatre, came to Mozart imploring him to save the situation by writing him the music for a fairy extravaganza of the kind that was popular for the moment in Vienna. He had known the Mozart family for years and was a fellow-Mason; so the good-natured composer, to help Schikaneder, took the absurd and almost unintelligible libretto that he gave him and transformed it by his genius into an immortal masterpiece, "The Magic Flute." And Schikaneder naturally did everything in his power to make it a success.

As for the production of "Don Giovanni" in Prague, Schikaneder had nothing whatever to do with it, and, so far as is recorded, was nowhere near upon that historic occasion. There were no hoots, no groans, and the opera was an unquestioned success there from the

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beginning of the overture on the first night. Mozart conducted it—hence he did not, from his study adjoining the theatre, hear the overture gradually triumph over the disturbance in the gallery. He was in fact extremely popular in Prague, and when he appeared in the orchestra was most enthusiastically greeted.

Schikaneder cuts no very dignified or alluring figure in the story of his relations with Mozart. He was more or less of a good-for-nothing, a “fakir” as a theatrical manager, a promoter of low comedy, a purveyor of hack librettos. But his shade may well make a protest against his being set up as a deep-dyed villain intriguing against the composer to whom he was so deeply indebted and whose success could have been his only interest.

The “famous Roman singer” Mandini plays a prominent and affecting part in this drama. But this personage, to whom Mozart is supposed to have been so passionately attached, never existed. No mysterious Roman singer rushed in at the last moment to save the performance of “Don Giovanni” in Prague by her perfect knowledge of the music when the prima donna failed to appear. None of the prima donnas failed to appear, and the cast, as it was originally distributed, gave the performance. No Roman singer could have had a perfect knowledge, or any knowledge, of the music before the performance, because there were only the manuscript copies of the parts in the hands of the artists concerned in it.

The Weber family did indeed exist as it exists in the play—Aloysia, Constanze, and Sophie; and there was an elder sister, Josepha, a bravura singer for whom Mozart wrote Astrifiammente’s aria in “The Magic Flute,” to the great trial of all subsequent representatives of that part. And it is true that Aloysia also had a voice—Mozart wrote for her, too, the part of Constanze in “Die Entführung aus dem Serail”; but that she was a tool in Schikaneder’s persecution of the composer, as she appears in the play, is not true, even if her disposition was so selfish as to make her willing to be; for there was no persecution by Schikaneder. Aloysia, in fact, was Mozart’s first love. The third sister, Constanze, he married.

As there was no Mandini, her departure from Mozart’s life could not

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have been the mysterious suggestion of the Requiem; but the Requiem is another and a really romantic story.

People are so anxious to be told touching and sentimental things concerning great musicians that it is hard enough at best to keep the records straight about them; and such a play as "The Greater Love" helps to put them awry. Might not a playwright be in better business than hanging upon the coat tails of a great and beloved personality to be carried to success.

* * *

The *Pall Mall Gazette*, hearing of this play, remarked:—

"We knew it would come. It was, of course, impossible for the watchful dramatist to escape the glamour of Mozart's career. We have made the same remark before, on various occasions, but one does not always expect prophecy to be realized, even though the realization might seem probable. The current number of a well-known American musical journal contains a notice of what is called, 'A Successful Mozart Play,' which is now to go on tour after its triumph in New York, and will begin at Columbus on September 3. The name of the play is 'The Greater Love,' and we read that Ivy Ashton Root, the authoress, is a niece of the Secretary of State, and 'has for many years been a patron of music and musicians.' One is also informed that 'this fact, no doubt, led her to write the play about the great tone-king.' One rather admires that expression, the 'tone-king,' partly because it is so excessively vague, and partly because, in the day of Mozart, such a thought as a tone-poem was altogether unknown. At any rate, the manager has engaged fifteen instrumentalists, and eight operatic soloists, to accompany no less than fifty actors and actresses. Mr. Aubrey Boucicault, the son of the famous writer of nearly half a hundred plays, will take the part of Mozart. Anything less like the portraits of Mozart we cannot imagine than a reproduction of a photograph lying before us, which describes the actor as 'Mozart composing.'"

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| | b. Oiseaux Tristes | | a. Ondine |
| | c. Le Barque sur l'Océan | | b. Le Gibet |
| | | | c. Scarbo |
| CHOPIN | a. Nocturne, F-sharp major | CHOPIN | a. Waltz, A minor |
| | b. Nocturne, B major | | b. Waltz, C-sharp minor |
| | c. Impromptu, A-flat major | | c. Étude, E minor |
| | d. Impromptu, C-sharp minor | | d. Étude, C minor |
| | e. Ballade, G minor | | e. Scherzo, B-flat minor |
| | f. Ballade, A-flat major | | |

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Lasst mich allein	Dvorák
Rheinlegendchen	Mahler
Hat dich die Liebe berührt	Marx

Chanson d'avril	Bizet
Je ne sais pourquoi	Laparra
Phidylé	Duparc
La Cigale	Chausson

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Andante.

Allegro vivo.

Allegro quasi presto.

MM. YSAYE and DAMBOIS

II.

Sonate in D minor for violin and piano . . . Geminiani

Grave—Largo.

Allegro giusto.

Sarabande—Lento.

Poco vivace.

MM. YSAYE and DAMBOIS

III.

a. Extase Ysaye

b. Scherzo—Valse Chabrier-Loeffler

M. YSAYE

IV.

PIANO SOLI:

a. Prélude Rachmaninoff

b. Caprice—Valse M. Dambois

M. DAMBOIS

V.

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b. Valse Chopin-Ysaye

c. Rondo Guiraud

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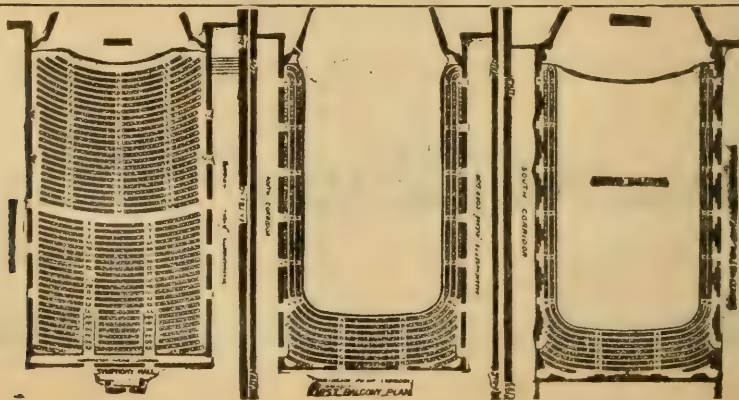
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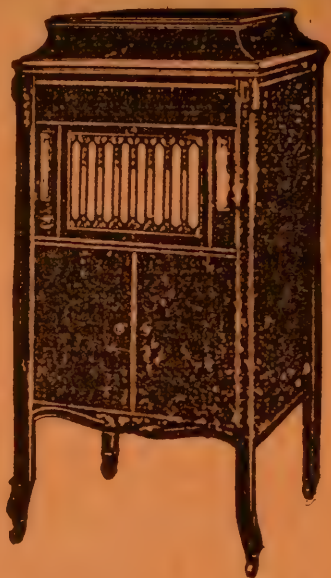


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OVERTURE, "IN THE SPRING," OP. 36 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830; died at Vienna, January 3, 1915.)

The overture "Im Frühling" was first played at Vienna, December 1, 1889, at a Philharmonic concert. Goldmark was then known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas "The Queen of Sheba" and "Merlin" are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berlichingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter Tale." Of his two symphonies, the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead,*—the woman whose portrait

* But Goldmark's overture was inspired by von Kleist's tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.

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And for his concert overture "In Italy" (1904) Goldmark endeavored to warm his blood by thinking of Italy.

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the East, without the thought of the temple.

* * *

The overture begins directly Allegro (feurig, schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an

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awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and towards the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like *ritardando* to the main tonality, and is developed into a brilliant finale.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, and strings.

The first performance in America was at a concert of the Symphony Society in New York, December 14, 1889.

The first performance in Boston was on April 19, 1890, under Mr. Nikisch. The present performance is the ninth at these concerts.

* * *

For a long time the date of Goldmark's birth was given erroneously, and even now certain books of reference are mistaken. Goldmark wrote in May, 1902, concerning the year of his birth to the *Berliner Tageblatt*: "I have every reason to assume that I was born on May 18, 1830. The mistake made [in certain books of reference] may be explained in this way: I possess a 'certificate,' a sort of traveller's passport of the year 1847, filled out in the handwriting of my father, who, besides being a cantor, was also the actuary of our community. In this document 1832 is given as the year of my birth. Thence it was transferred to the biographic hand-books. When my father died, in 1870, I found among his remains an old book which had the following written on the inside of the cover: 'To-day a dear son—Carl—was born to me, May 18, 1830, R. Goldmark.' The book had long been forgotten, and my father had made a mistake—pardonable, in view of the size of his family."

Goldmark was the son of a Jewish precentor. Mr. Rubin Goldmark, of New York, the nephew of Carl, in an article contributed to *The Looker On* (New York), April, 1897, said that his uncle undoubtedly inherited the greater part of his talent from the precentor. "In the

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chants and prayers, the ritual of the synagogue furnishes frequent opportunity for vocal improvisation, and the precentor Rubin Goldmark, although without theoretical musical knowledge, not even possessing the power of putting his musical thoughts on paper, attracted people from far and wide to listen to his singing." Carl's first instruction as a violinist was received in the Oedenburger Musikverein. At the age of eight he first played in public. For a number of years he practised ten hours a day. As violinist in a small Hungarian theatre he received a salary equivalent to about three dollars and fifty cents a month. In 1844 he went to Vienna where he studied the violin with Leopold Jansa and Josef Böhm. In 1847 he entered the Conservatory to study theory with Gottfried Preyer. In 1848 the Conservatory was closed on account of the Revolution. Mr. Rubin Goldmark states that his uncle was conscripted, pressed into military service, mistaken for a deserter and sentenced to death, but he was fortunately identified; this service over, he looked towards Vienna and went there in 1848; that up to that time he had never touched a pianoforte; that he was fully twenty-one before he received his first instruction; that his studies in the Conservatory were limited to a course in harmony for six months; otherwise he was entirely self-taught in composition. On the other hand, Otto Keller, of Vienna, in his life of Goldmark, gives positively the dates that we have quoted above, and adds that Dr. Josef Goldmark, Carl's brother, falsely accused of participation in the murder of Latour, minister of war, was obliged to fly to America, and Carl, with whom he had lived, was thrown wholly on his own resources.

At any rate Goldmark took a position as violinist in the orchestra



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of the Karltheater, where the music was chiefly for the waits. His nephew says: "Yet Goldmark has frequently admitted that here he laid the foundation of his knowledge of orchestration. Often in the intermission between a polka and a Viennese popular song he would jot down an original theme on his orchestral copy, and then, after the performance, spend the rest of the night in working it out, and in the necessary technical study." He also studied the pianoforte and was able to give lessons.

In 1857 Goldmark gave a concert of his own works: an overture, a pianoforte quartette, a Psalm, and two songs. The *Wiener Zeitung* (March 20, 1857) published a critical review of the concert. The critic found the most promise in the pianoforte quartette (Josef Dachs, pianist). The overture was condemned for its lack of form. The Psalm was too much influenced by Mendelssohn, and only one of the songs, "Der Trompeter an der Katzbach," should have been on the programme. No one of these works was published. Goldmark was not grieved by the criticism. In 1858 he moved to Budapest where in seclusion he studied counterpoint, fugue, and instrumentation. In 1859 he gave a concert of his compositions and returned the next year to Vienna, which was his home until the end. He taught the pianoforte and composed. Three pianoforte pieces were published without opus number. They were dedicated to his pupil Caroline Bettelheim, who, born at Budapest in 1845, afterwards became a celebrated opera singer. She left the Vienna Court Opera in 1867 when she married the banker Gomperz. As pianist she brought out in 1864 Goldmark's pianoforte trio and in 1865 the famous Suite in E major for violin and pianoforte at the Hellmesberger concerts.

But his fame was more firmly established by his overture to "Sakuntala" and the opera "Die Königin von Saba." The remainder

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of his life can here be told by quotations from his nephew's article and the notes to the list of his works.

Mr. Rubin Goldmark says that his uncle thought the chief thing in music was the tonal effect (*Klangwirkung*); that while he detested *Kapellmeistermusik* and slavish adherence to form and conventional harmonies, yet in his old age he wrote for his own pleasure and profit fugues and canons according to the strictest rules. As a rule he devoted six months of the year to composition. "At six o'clock in the morning he is ready for work. It is his invariable custom to begin by playing Bach for half an hour. A few weeks before he commences to compose he does purely contrapuntal work." He was a worshipper of Mozart, and in his younger years greatly admired Schumann. "Of Wagner he has but assimilated what may be said to be in the air, that which no modern composer can escape. His best works, however, those which express his fullest individuality, were written long before the later Wagner was performed in Vienna. . . . Over and above the musician, Goldmark is a man of keen intelligence and great education."

* * *

Goldmark's chief works are as follows:—

OPERAS: "Die Königin von Saba," Op. 27. Produced at the Vienna Court Theatre, March 10, 1875. König Salomon, Beck; Baal-Hanan, Lay; Assad, Gustav Walter; Hoher-priester, Rokitansky; Sulamith, Mme. Wied; Die Königin von Saba, Mme. Materna; Astarot, Miss



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Siegstädt. Conductor, Wilhelm Gericke. Goldmark was impressed by Kaulbach's painting of the entrance of the Queen of Sheba into Jerusalem. He exclaimed, "What a splendid subject for a romantic opera!" and he sought out at once the poet Salomon H. Mosenthal. There was a long delay in producing the opera after it had been written. Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrba thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the day was due chiefly to the instigations of Ober-Inspector Richard Lewy. Mr. Rubin Goldmark says: "The Vienna Municipal Council offered an annual stipend to encourage the efforts of young composers. One year the stipend was awarded to Goldmark. A jealous competitor subsequently became director of the Vienna Court Opera, and, not forgetting his rival's former triumph, stubbornly refused to consider the production of the opera. So the 'Queen of Sheba' was safely shelved, with little likelihood of a public hearing. One evening, however, at a soirée in the house of the Austrian Prime Minister, two of Vienna's well-known musicians happened to play some parts of the opera. The wife of the prince became interested, instituted inquiries as to the work and its composer, and was finally instrumental in bringing about its production, despite the continued ill-will of the director of the opera house. The opera had great success with the public, but the two best known critics were unfavorable, and used their influence with the press with such effect that for two years no publisher would print the music."

"Merlin," three acts, libretto by Siegfried Lipiner. Vienna, November 19, 1886. Merlin, Winkelmann; the Demon, Reichenberg; Viviane, Mme. Materna. Conductor, Wilhelm Jahn.

"Das Heimchen am Herd," three acts, libretto based by Dr. A. M. Willner on Dickens's "Cricket on the Hearth." Vienna, March 21,



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"Die Kriegsgefangene," two acts, libretto based by Emil Schlicht on Homer's Iliad. Vienna, January 9, 1899. Briseïs, Miss Renard; Achill, Reichmann; Priamus, Hesch; Thetis, Miss Walter; Agamemnon, Neidl; Automedon, Pacal; Idäus, Schittenhelm; Ein Herold, Felix.

"Götz von Berlichingen," five acts, based by A. M. Willner on Goethe's tragedy. Budapest, December 16, 1902. Götz, Takats; Adelheid, Miss Szoger; other parts taken by Mme. Atmbrist and Beck.

"Ein Wintermärchen," three acts, based by A. M. Willner on Shakespeare's "Winter's Tale." Court Opera, Vienna, January 2, 1908. Perdita, Miss Kurz; Hermione, Miss v. Mildenburg; Leontes, Slezak; Polyxner, Demuth; Florizel, Schrödter; Old Shepherd, Mayder; Camillo, Haydter; Pauline, Miss Kittel. Bruno Walter, conductor.

"Der Fremdling."

SYMPHONIES: "Ländliche Hochzeit," Op. 26. Philharmonic concert in Vienna, March 5, 1876.

Symphony in E-flat major, Op. 35. Dresden, December 2, 1887.

OVERTURES: "Sakuntala," Op. 13. Philharmonic concert, Vienna, September 26, 1865.

"Penthesilea," Op. 31 (Kleist's tragedy). Philharmonic concert, Vienna, December 5, 1880.

"Zum gefesselten Prometheus" (Æschylus), Op. 38. Berlin, November 25, 1889.

"Im Frühling," Op. 36. Philharmonic concert, Vienna, December 1, 1889.

"Sappho," Op. 44. Philharmonic concert, Vienna, November 26, 1893.

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"Zrinyi," Budapest, May 4, 1903. Composed for the 50th birthday of the Philharmonic Society of that city.

"In Italien," Op. 49. Philharmonic concert, Vienna, January 24, 1904.

"Aus Jugendtagen." Philharmonic concert, Vienna, November 10, 1912.

OTHER ORCHESTRAL WORKS: Scherzo in E minor, Op. 19; Scherzo in A major, Op. 45.

CONCERTOS: Concerto for violin and orchestra, Op. 28. Philharmonic concerto, Vienna, April 10, 1881 (Arnold Rosé, violinist).

Concerto for violin and orchestra, No. 2.

CHAMBER MUSIC: Pianoforte trio, Op. 6; String quartet, B-flat major, Op. 8; String quintet, A minor, Op. 9; Suite, E major, for pianoforte and violin, Op. 11; Sonata, D major, for violin and pianoforte, Op. 25; Pianoforte quintet, B-flat major, Op. 30; Pianoforte trio, Op. 33; Sonata for pianoforte and violoncello, Op. 39 (Rosé Quartet concert, Vienna, March 15, 1892); Suite No. 2, E-flat major, for pianoforte and violin; Ballade, G major, and Romanze, A major, for violin and pianoforte. It is said that Goldmark's latest composition is a pianoforte quintet completed shortly before his death.

PIANOFORTE PIECES: Sturm und Drang: charakterstücke, Op. 5; Three pieces, four hands, Op. 12; Tänze, four hands, Op. 22; Two novelletten, Prelude and Fugue, Op. 29; Georginen: Giorgine, Im Flügelkleide, Stille Hoffnung, Ins Leben, Mondnacht am See, Verloren, Op. 52 (1913).

CHORAL: Regenlied, Op. 10; two choruses for male voices, Op. 14; Frühlingsnetz, four male voices, four horns and pianoforte, Op. 15;



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SONGS: Twelve songs with pianoforte, Op. 18; Beschwörung, song for deep voice and pianoforte, Op. 20; Songs for voice and piano, Op. 21; four songs, Op. 34; Eight songs for high voice, Op. 37; Six songs: Der Brautkranz mit den halbverwelkten Blüten, An die Georgine, Trutz, Der Trompeter an der Katzbach, Wenn zwei sich lieben, Befreit, Op. 46 (1913).

* *

Goldmark was at work on his autobiography when he died. His life has been written by Otto Keller for the series "Moderne Musiker" (Leipsic, Hermann Seeman Nachfolger *s.d.*).

* *

These works by Goldmark have been performed at concerts of the Boston Symphony Orchestra in Boston. Those marked with an asterisk were performed for the first time in Boston.

Overture, "Sakuntala," October 28, 1882; December 27, 1884; March 26, 1887;

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Overture, "Penthesilea," February 20, 1886; March 15, 1902.

Overture, "Prometheus Bound," * November 1, 1890; January 2, 1892; October 21, 1899.

Overture, "Im Frühling," * April 19, 1890; January 21, 1893; October 29, 1898; November 23, 1901; October 14, 1905; February 8, 1908; March 1, 1913; May 1, 1915.

Overture, "Sappho," * November 24, 1894; April 7, 1900; November 26, 1904; February 25, 1916.

Overture, "In Italien," * February 4, 1905.

Symphony, "Rustic Wedding," No. 1, January 24, 1885; November 10, 1888; February 21, 1891; March 25, 1893; February 1, 1896; February 1, 1902; November 20, 1909.

Symphony No. 2, * April 7, 1888; February 2, 1889; December 8, 1900.

Scherzo, A major, Op. 45, * November 3, 1890.

Prelude to Part III. of "Das Heimchen am Herd," * November 21, 1896.

Chorus of Spirits and Spirits' Dance from "Merlin," * January 10, 1903.

Violin concerto No. 1, * December 6, 1890 (Franz Kneisel), first performance in the United States; January 26, 1895 (César Thomson); October 22, 1898 (Franz Kneisel); January 4, 1902 (Olive Mead); April 7, 1906 (Jacques Hoffmann); October 15, 1910 (Francis Macmillan).

* *

These orchestral pieces have been played in Boston by other orchestras:—

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Overture, "Sakuntala," * January 5, 1871; March 9, 1871; December 6, 1877 (Carl Zerrahn, conductor).

Overture, "Penthesilea," January 6, 1881 (Carl Zerrahn, conductor).

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"Rustic Wedding" Symphony complete, * February 21, 1883 (Carl Zerrahn, conductor).

Overture, "Penthesilea," * December 3, 1880 (Bernard Listemann, conductor).

Scherzo, Op. 19, March 16, 1882 (Louis Maas, conductor).

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Scherzo, Op. 19,* January 21, 1871; November 30, 1872; January 30, 1874; January 29, 1876.

Overture, "Sakuntala," February 19, 1876.

Ballet Music from "Die Königin von Saba,"* February 19, November 7, 1877, April 22, 1878.

Wedding March: Variations* from "The Rustic Wedding" Symphony, February 13, 1878.

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Scherzo, Op. 19, April 25, 27, 1883.

* * *

These chamber works and choral works have been performed in Boston:—

KNEISEL QUARTET.

Pianoforte Quintet, Op. 30, November 19, 1888 (Edward MacDowell, pianist).

Suite in E major, Op. 11, December 29, 1903 (Franz Kneisel and Carlo Buonamici).

APOLLO CLUB.

Flower net, Op. 15, January 9, 15, June 4, 1878; May 12, 21, 1880; April 30, May 5, 1884; May 25, 30, 1888; January 26, 1898.

Sea Calm and Happy Voyage,* Op. 16, December 6, 9, 1878.

THEODORE THOMAS CONCERT.

Spring Hymn,* Op. 23, January 5, February 21, 1876 (Sharland Choral Society, Mrs. F. P. Whitney, soloist).

* * *

OPERA.

"The Queen of Sheba,"* Boston Theatre, January 10, 1888, National (English) Opera Company. King Solomon, A. E. Stoddard; High Priest, Frank Vetta; Sulamith, Bertha Pierson; Assad, Barton McGuckin; Baal-Hanan, William Merton; Astarothe, Amanda Fabris; the Queen of Sheba, Clara Poole. The opera was performed again on January 14, when Charles Bassett took the part of Assad. Gustav Hinrichs was the conductor; Amelie Franchi was the solo dancer.



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Her first appearance in public as a pianist was in the Boston Music Hall on October 24, 1883, when she played Moscheles's Concerto in G minor with orchestra.

During the ensuing winter she gave several recitals. She has played at concerts of the Boston Symphony Orchestra in Boston these concertos: 1885, March 28, Chopin, Concerto in F minor (as Miss Cheney).

1886, February 20, Mozart, Concerto in D minor (as Mrs. Beach).

1888, April 21, Beethoven, Concerto in C minor (cadenza by Mrs. Beach).

1895, February 16, Saint-Saëns, Concerto in G minor, No. 2.

1900, April 7, Beach, Concerto in C-sharp minor. First performance (MS.).

On April 29, 1885, she played here at a Theodore Thomas concert, Mendelssohn's Concerto in D minor, No. 2.



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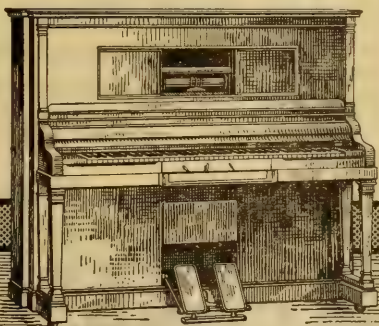
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With the exception of a few songs, all her compositions were published since her marriage in 1885. Her larger compositions are as follows:—

Symphony in E minor, "Gaelic," Op. 32. First played from manuscript at a concert of the Boston Symphony Orchestra in Boston, October 31, 1896, Mrs. Beach, pianist; Emil Paur, conductor. Repeated February 12, 1898.

Mass in E-flat major, Op. 5, for solo voices, chorus, and orchestra. Produced by the Handel and Haydn Society in Boston, February 7, 1892, Carl Zerrahn, conductor; B. J. Lang, organist. Solo singers: Mrs. Jennie Patrick Walker, Mrs. Carl Alves, Italo Campanini, Emil Fischer. At this concert Mrs. Beach played the pianoforte in Beethoven's Choral Fantasia.

Festival Jubilee for chorus and orchestra, Op. 18, composed for the dedication of the Woman's Building of the Columbian Exposition, Chicago, 1893; an aria, "Eilende Wolken," Op. 18 (scene from Schiller's "Maria Stuart"; produced for the first time at a concert of the New York Symphony Orchestra conducted by Walter Damrosch, December, 1892, and with Mrs. Carl Alves as contralto soloist); "The Minstrel and the King" for male chorus and orchestra, Op. 16; "The Rose of Avontown," "The Sea-Fairies," and "The Chambered Nautilus," all for women's voices and orchestra.

Sonata for violin and pianoforte, Op. 34, Kneisel Quartet concert January 4, 1897.

Quintet for pianoforte and strings, Op. 67. Performed in Boston for the first time at her own concert, December 16, 1914, with the



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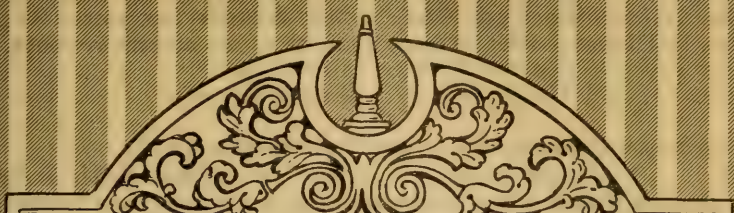
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Hoffmann Quartet. Kneisel Quartet concert, November 28, 1916 (Mrs. Beach, pianist).

■ Romanza for violin and pianoforte (1893).

► "Iverniana": Suite for two pianofortes, played from manuscript in Boston by Mrs. Beach and Carl Faeltén, February 10, 1910.

Mrs. Beach has written many pianoforte pieces and many songs.

CONCERTO IN C-SHARP MINOR FOR PIANOFORTE, OP. 45

MRS. H. H. A. BEACH

(Born at Henniker, New Hampshire, September 5, 1867; now living.)

This concerto was played for the first time, and from manuscript, at a concert of the Boston Symphony Orchestra in Boston on April 7, 1900; Mrs. Beach pianist, Mr. Gericke conductor. It was composed in 1899, partly in Boston, where Mrs. Beach was then living, and partly at her cottage near Centreville, Cape Cod.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, and strings. The score is dedicated to Mme. Teresa Carreño.

Mrs. Beach wrote the following description of the concerto for the Programme Book of the Chicago orchestra when she played with it in Chicago February 4, 5, 1916: "The concerto contains four movements, of which the opening *Allegro* is much longer than the others. This is built broadly upon the symphonic form, the orchestra and the

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piano sharing in about an equal degree in the development of the two contrasting themes. The second movement is a 'Perpetuum mobile' for the solo instrument, with the melodic and harmonic structure supplied almost entirely by the orchestra. A short slow movement leads without break into the finale which is interrupted before the close by a recurrence of the *Largo*."

We quote from William Foster Apthorp's analysis of the concerto published in the Programme Book of the Boston Symphony Orchestra, April 6, 7, 1900:—

"The first movement of this concerto, Allegro Moderato in C-sharp minor, 4-4 time, opens with a short orchestral-prelude. . . . It merely announces the first theme and develops it to a certain extent. The pianoforte soon enters with a free cadenza on figures from this theme in the further development of which (and of its inversion, *motu contrario*) the orchestra soon joins it. At a slight slackening of the tempo, poco più tranquillo, the development returns to the orchestra, while the pianoforte hits a new counter-theme against it. After what promises to be a modulation to the relative E major, but really ends with a return to the tonic C-sharp minor, the orchestra announces the first subsidiary . . . ; the pianoforte almost immediately takes part in the development of this theme, but soon leaves it to the orchestra again, while it accompanies the development with running bravura passages and arpeggios. As this passage dies away . . . the orchestra comes in with one more allusion to the first theme, leading over to the entrance of the second. This more cantabile melody enters in the pianoforte

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alone in A major, the orchestra taking up the development after a while (with the melody in a solo violin), in C-sharp major, against elaborate embroidery in the solo instrument. A concluding passage for both pianoforte and orchestra, in which elements from the first theme, counter-theme, and subsidiary are to be detected, closes the first part of the movement, which merges into the free fantasia. The elaborate working-out of the free fantasia continues for some time; the beginning of the third part is not clearly indicated, the recapitulation not being distinctly recognizable until a second return of the second theme, fortissimo, in D-flat major (enharmonic of the tonic C-sharp major). The very extended development of this theme now leads to an unaccompanied cadenza for the pianoforte, which, in its turn, leads to a short and brilliant coda, principally on the first theme.

"The second movement, Scherzo (*Perpetuum mobile*): Vivace in A major, 2-4 time, consists of the alternate development of two not very sharply contrasted themes, which development is given entirely to the orchestra. After some brief preluding by the orchestra alone, the first theme is announced in the tonic by the violas and violoncellos, and then developed at length; the second theme enters considerably later, in the flute, in G major. The development of both themes is exceedingly elaborate. While this development is going on in the orchestra the pianoforte keeps up a persistent accompaniment of counter-figures in sixteenth notes (the *perpetuum mobile*); this accompaniment never flags nor changes its rhythm for a moment.

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"The third movement, Largo in F-sharp minor, 3-4 time, begins with some free orchestral preluding on its one theme. The pianoforte then enters with the theme, and the development is continuous to the end of the movement, being at times confided to the solo instrument, at others to the orchestra, against accompanying figures in the pianoforte. This movement is immediately enchainèd with the next.

"The fourth movement, Allegro con scioltezza* in C-sharp minor, 6-8 time, opens immediately with its brilliant first theme in the pianoforte alone. After a while the orchestra steps in with accompanying chords. A brief *tutti* leads over to the entrance of the second theme in the relative E major; the development of this theme is partly in the pianoforte, accompanied by the orchestra, partly *vice versa*. An unaccompanied cadenza leads over to the recapitulation, the first theme returning regularly in the tonic, in the orchestra, against brilliant embroidery in the solo instrument. Just where the second theme ought to enter, there comes an episode in G-sharp minor, 9-8 time, on a more passionate cantilena, after which the second theme comes in at last in the tonic, D-flat major. The recapitulation of this theme, followed by a brief coda, poco più mosso, closes the movement."

In the fall of 1913 Mrs. Beach played her concerto in various German cities—Leipsic, Hamburg, Berlin.

* Allegro with freedom.

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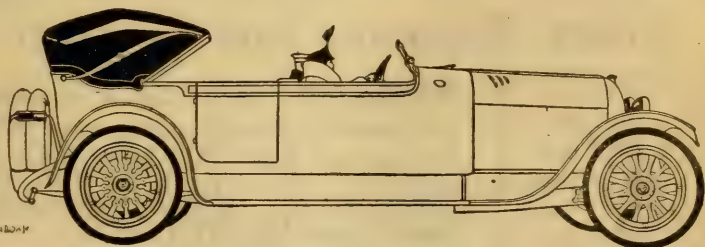
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(Born at Mühlhausen-i-R. [Alsace], January 30, 1861; now living at Medfield, Massachusetts.)

This symphony was performed for the first time at a concert of the Litchfield County Choral Union at Norfolk, Connecticut, on June 6, 1916. Mr. Loeffler then conducted the Philharmonic Orchestra of New York.

The other compositions on the programme were Brahms's "German" Requiem (Miss Florence Hinkle, soprano; Oscar Seagle, baritone; Arthur Mees, conductor) and Grieg's pianoforte concerto played by Miss Guiomar Novaes.

The symphony is scored for three flutes (the third interchangeable with piccolo), three oboes, English horn, three clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, a set of four kettledrums, seven bells, two harps, pianoforte, celesta, strings.

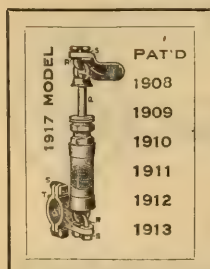
Mr. Henry E. Krehbiel in his account of the Norfolk Festival published in the *New York Tribune* of June 11, 1916, spoke as follows about the origin of the symphony: "The composer's conception of the plan of his work grew out of his interest in the Gregorian chant. . . . Of late years, out of love for the ancient art, he has taught it to choristers in Medfield. Two or three years ago * he undertook a sort of artistic pilgrimage to a Benedictine monastery, built in the 11th century in a village of the Rhenish Palatinate.† He had walked through the

* Mr. Loeffler's last visit was in 1909.—P. H.

† This village is Marialach.—P. H.

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country, his heart, no doubt, expanding to the beauty of the landscape; he had heard the piping of shepherds and the chiming of the village bells, had looked upon the cathedral with its grotesque gargoyles, and in the mood of pious contemplation had joined the worshippers in the cathedral in the evening service. How deeply he was impressed by the sights and sounds may easily be imagined: how his experiences were transmuted into a musical composition is testified by this 'Hora Mystica.'"

Mr. Loeffler has furnished these notes:—

"The mood is one of religious meditation and adoration of nature. A lonely pilgrim winds his way through a land of ever-changing enchantments, a land where clouds move like a procession of nuns over the hills or descend upon a lake, changing it into a mysterious gray sea—a land where shepherds still pipe to their flocks. From far away comes a curious tolling of village church-bells. At last the wanderer stands before the cathedral of a Benedictine monastery, contemplating its beauty—even the grotesque beauty of the gargoyles, placed on the house of worship to ward off evil spirits. In the church, with its rose-window still aglow with the last evening light, the office of compline*—known to the Benedictine monks as Hora Mystica—is tendered to God, and peace descends into the soul of the pilgrim."

* *

* The complin, or compline, is in the Catholic ritual the last service of the day, completing the services of the canonical hours; also the hour of that service, "matyns, pryme, tierce, sext, none, euensonge and complyn." This last service was first appointed by the Abbot Benedict. Crashaw, the poet, found that "the complin hour comes last, to call us to our own life's funeral."

The word comes from the Latin "completa" (sc. hora), passing through old French and Middle English. "In recent times, the plural 'complins,' after the French and Latin, and analogous to 'matins,' has come in. The final 'e' is modern and unhistorical."—P. H.

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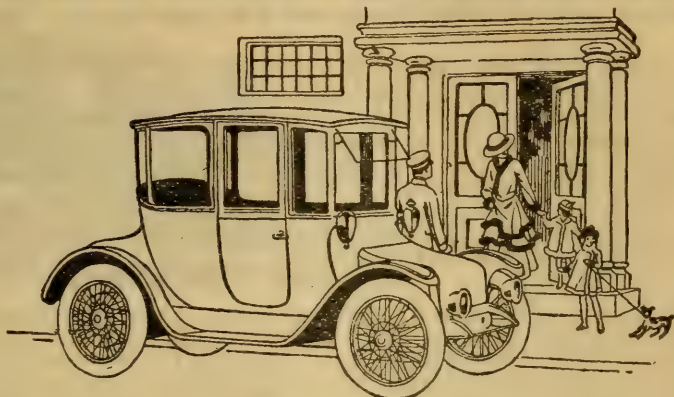
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"The symphony is woven round the recitation of the capitulum * 'Tu autem in nobis es, Domine,' the chant 'In manus tuas, Domine, commendo spiritum meum,' and the antiphon † 'Salve Regina.' The principal theme of the symphony is inspired by the response of the capitulum: 'Deo gratias.' In the first part, preceding the principal Allegro, the different motives gradually develop into theme; the exposition of themes takes place in this introduction. The Allegro is followed by an Adagio, which in turn leads back to the Allegro and the recitation of the capitulum: 'Tu autem in nobis es, Domine.' Then follow the chants in unison: 'In manus tuas' and 'Salve Regina.' The symphonic part is closely interwoven with these chants. The anti-

* Capitulum: "A short 'lesson' from Scripture." Durandus says that these capitula, short lessons said in place of ordinary ones, are called "lecticulae" because they are short; that they are called "capitula" because they are taken from chapters of the Epistles. The capitula sung on Sunday are the Capitula Domini-calia. "The Psalms are ordinarily the same in all hours; but the capitula are different and often change. Formerly they were invariable for all hours, as they still are for prime and complin. They are usually repeated from memory and in some places in the middle of the choir. The Venerable Bede pretends that the custom of reciting capitula several times in the day, that is, in all parts of the divine office, came from the Israelites who in the time of Esdras read four times a day something from the books of the Law. The capitula are said standing after the Psalms, to renew fervor."—P. H.

† Antiphon: I. A versicle or sentence sung by one choir in response to another.

II. A composition in prose or verse, consisting of verses or passages sung alternately by two choirs in worship = anthem in the original sense; but passing also early into the modern sense of anthem.

III. "A short piece of plain-song introduced before a psalm or canticle, to the Tone of which it corresponds, while the words are selected so as specially to illustrate and enforce the evangelical or prophetic meaning of the text."—HELMORE.

"The old Roman cantilena comprised a number of long processional antiphons such as the well-known 'Deprecamur te,' which was sung by St. Augustine and his companions at their first coming to England: at a much later date a new set of independent antiphons arose, such as the 'Salve Regina' and the 'Alma Redemptoris,' written in honor of the Blessed Virgin. These occasionally came to be inserted into the psalmody of the Hours, but their proper place was an independent one: arising in the 12th century, they soon became treated as an appendage to the Hours, and it became customary to sing one of these antiphons of Our Lady at the close of Complin."—Rev. W. H. FRERE. But the "Salve Regina" is undoubtedly earlier than the 12th century. Other antiphons for complin are "Ave Regina Caelorum" and "Regina Caeli laetare."—P. H.

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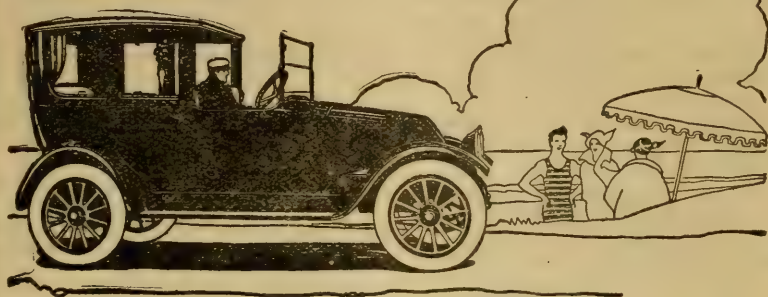
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phon 'Salve Regina' is the cantus firmus of the Adagio with the repetition of which the work closes.

"The succession of notes on the bells, B-flat, D-flat, E-flat, F, A-flat, B-flat, comes from an old Benedictine monastery, near which the composer also noted the curious tolling of smaller village church-bells. This motive is rendered in the beginning of the work by the harps and recurs repeatedly."

— * * —

The text sung by the male chorus is as follows:—

CAPITULUM. Jerem. xiv. b.

Tu autem in nobis es, Domine, et nomen sanctum tuum invocatum est super nos, ne derelinquas nos, Domine Deus noster.

Deo gratias.

Yet thou, O Lord, art in the midst of us, and we are called by thy Name; leave us not.

Thanks be to God.

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In manus tuas, Domine, commendo spiritum meum. Alleluia, alleluia. Redemisti nos, Domine, Deus veritatis. Alleluia, alleluia. Gloria Patri, et Filio, et Spiritui Sancto.

ANTIPHONA B. MARIAE VIRGINIS.

Salve Regina, Mater misericordiae, vita, dulcedo, et spes nostra salve. Ad te clamamus exules, filii Hevae. Ad te suspiramus gementes et flentes in hac lacrimarum valle. Eia ergo advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum benedictum fructum ventris tui, nobis post hoc exilium ostende. O clemens, O pia, O dulcis Virgo Maria! *

Hail, holy Queen, Mother of mercy; our life, our sweetness, and our hope. To thee do we cry, poor banished children of Eve; to thee do we send up our sighs, mourning and weeping in this valley of tears. Turn, then, most gracious Advocate, thine eyes of mercy towards us; and after this our exile, show unto us the blessed fruit of thy womb, Jesus. O clement, O pious, O sweet Virgin Mary!

The "Salve Regina" has been attributed to Anselm, Archbishop of Canterbury in the 12th century; Peter, Bishop of Compostella in the 12th century; to Adhemar, Bishop of Puy, who died at Antioch in

* A manuscript of Einsiedeln written about 1300 gives these variants: "Salve Regina, misericordiae, vitae dulcedo . . . Evae . . . post hoc exilium benignum ostende."



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1098; but with greater probability it is assigned to Hermann Contractus (1013-54), the crippled monk of St. Gall and Reichenau, composer and writer on music.* It was originally an independent antiphon, but afterwards had a special place, and became one of the antiphons of the Blessed Virgin Mary sung after Complin. It is said that Saint Bernard having heard the antiphon in church added the last words "O clemens, O pia, O dulcis Virgo Maria!" The Salve is sung from Trinity to Advent in the Roman ritual and in several especial rituals. At Chalons-sur-Marne it was recited only from the Purification to Holy Thursday. A contributor to d'Ortigue's "Dictionnaire de Plain-Chant" (Vol. 29 of Migne's "Nouvelle Encyclopédie Théologique") says: "We have heard the admirable 'Salve' of the Trappists, and we do not believe that in any church is there anything comparable with this magnificent song so worthy of the Mother of God." The same writer says that the antiphon was known as the "Anthem of Puy" to those who believed Adhemar to be the author.

Rémy de Gourmont in "Le Latin Mystique", says that one enters with Christianity into a new universe: "Ideas and words are baptized." He quotes from A. Grenier's study of Gregory of Nyssa: "It is a new language, independent, full of character, fashioned for new sentiment, not dependent on any classic grammar or model, charged with hebraisms, abounding in phrases and similes of the people, harsh and barbaric, but great in its harshness and often of a divine charm in its barbarity. It formed itself as the Corinthian metal, marvellous alloy whose proportions are not known, in the burning and the melting of the old world. Does one recall Virgil, Horace, Ovid, in hearing the 'Pange lingua'? Does one think of Dido or Ariadne in reading the 'Salve Regina'?"

In the middle ages the "Salve Regina" was so much of a favorite that men left money by will to churches that the antiphon might be regularly sung. Italian sailors and fishermen sang it at sea. Luther stormed against this veneration shown the Blessed Virgin Mary, and

* To him is also assigned the "Alma Redemptoris" and the sequence "De Sancta Cruce." See "Histoire de la Notation Musicale" by David and Lussy (Paris, 1882); Vincent d'Indy's "Cours de Composition Musicale," Vol. I. (Paris, 1902), pp. 56, 57; Schubiger's "Sängerschule St. Gallens" (Einsiedeln and New York, 1858), pp. 84, 85.



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the accompanying honor of church bells rung while the holy song was sung.

See the description of the "Salve Regina," as sung by the Trappists at Notre-Dame de l'Âtre in J. K. Huysman's "En Route" (pp. 247, 8, 9).

*
*

These orchestral works by Mr. Loeffler have been performed in Boston:—

BOSTON SYMPHONY ORCHESTRA.

1891, November 21, "Le Veillées de l'Ukraine," Suite for orchestra and violin (Mr. Loeffler, violinist); revised version November 25, 1899 (Mr. Kneisel, violinist).

1894, February 3, Fantastic Concerto for orchestra and violoncello (Mr. Schroeder, violinist); repeated February 12, 1898.

1895, January 5, Divertimento in A minor for violin and orchestra (Mr. Loeffler, violinist); repeated January 9, 1897.

1898, January 8, March 19, "La Mort de Tintagiles," Op. 6, symphonic poem after the drama by Maeterlinck, for orchestra and two violas d' amore (Messrs. Kneisel and Loeffler); remodelled and rescored version for orchestra and one viola d' amore (Mr. Loeffler), February 16, 1901; January 2, 1904 (Mr. Loeffler); April 18, 1914 (Mr. Féirir); October 23, 1915 (Mr. Féirir).

1902, April 12, "La Bonne Chanson" * (after Verlaine), January 3, 1903.

1902, April 12, "La Villanelle du Diable," Op. 9, after a poem by

* The original title was "Avant que tu ne t'en ailles."

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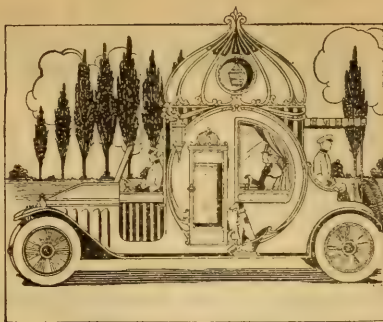
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Rollinat, symphonic fantasia for full orchestra and organ; January 3, 1903; November 25, 1905; January 8, 1910.

1907, November 23, "Pagan Poem" (after Virgil), Op. 14, for orchestra, pianoforte, English horn, and three trumpets obbligati (Mr. Gebhard, pianist); March 14, 1908 (Mr. Gebhard, pianist); March 8, 1913 (Mr. Gebhard, pianist).

ORCHESTRAL CLUB.

1901, January 29, Divertissement Espagnol for orchestra and saxophone (Mrs. R. J. Hall); April 1, 1902 (Mrs. Hall).

* * *

Mr. Loeffler, as a member of the Boston Symphony Orchestra, appeared at these concerts in Boston as a soloist:—

1883, November 17, Godard, Concerto Romantique for violin, Op. 35 (first time here).

1884, December 20, Lalo, Fantaisie Norwegienne, in A (first time here).

1885, November 28, Bruch, Concerto for violin in G minor, No. 1, Op. 26.

1886, December 11, Mendelssohn, Concerto in E minor for violin, Op. 64.

1887, November 12, Lalo, Symphonie Espagnole (first time here).

1888, November 24, Bruch, Fantasia for violin and orchestra, Op. 46 (first time here).

1890, February 8, Lalo, Symphonie Espagnole.

1890, October 11, Bach, Concerto in D minor for two violins and orchestra of strings, with Mr. Kneisel. Concert in memory of Otto Dresel.

1891, November 21, Loeffler, "Les Veillées de l'Ukraine," Suite in four movements for violin and orchestra. First performance.

1892, January 2, Mozart, Symphonic Concerto for violin and viola (first movement): Mr. Loeffler, violin; Mr. Kneisel, viola. First performance at these concerts.

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1893, February 25, Saint-Saëns, Concerto for violin, No. 1, A major, Op. 20.

1894, February 17, Bruch, Romanza for violin with orchestra, A minor, Op. 42 (first time here). Saint-Saëns, Concert Piece in E minor for violin with orchestra, Op. 62 (first time here).

1895, January 5, Loeffler, Divertimento in A minor for violin and orchestra (MS.). First performance.

1897, January 9, Loeffler, Divertimento in A minor for violin and orchestra.

1898, January 8, Loeffler, "La Mort de Tintagiles," symphonic poem for orchestra. First time. Messrs Loeffler and Kneisel, violes d'amour.

1898, March 19, "La Mort de Tintagiles," as on January 8.

1901, February 16, "La Mort de Tintagiles" (revised edition), Mr. Loeffler, viole d'amour.

1904, January 2, "La Mort de Tintagiles" (revised edition), Mr. Loeffler, viole d'amour.

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Allegro agitato ed appassionato assai.

II. GRETCHEN:

Andante soave.

III. MEPHISTOPHELES:

Allegro vivace ironico.
Final Chorus, "Alles vergängliche": Andante mistico.

Male Chorus prepared by Stephen S. Townsend

**The length of this programme is one hour
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FRIDAY EVENING

MARCH 9, at 8.15

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PROGRAM

Sonata in A major	MOZART
Scherzo, in E minor	MENDELSSOHN
Song without Words, in F major	MENDELSSOHN
Étude, in F minor	CHOPIN
Scherzo, in C-sharp minor	CHOPIN
Pavane	RAVEL
Seguidilla	ALBENIZ
Pierrot	CYRIL SCOTT
"Rigoletto" Fantasia	VERDI-LISZT

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Overture from the 29th Church Cantata	Arranged by Saint-Saëns	BACH
Sonata, A major, Op. 101	BEETHOVEN	GRANADOS
Papillons, Op. 2	SCHUMANN	GRANADOS
Sonata Eroica	MacDOWELL	RUBINSTEIN
Spanish Dance	GRANADOS	

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TUESDAY AFTERNOON

MARCH 13, at THREE

PROGRAM

BEETHOVEN	Quartet in F major. (Arrangement for String Quartet of his Pianoforte Sonata in E major, Op. 14, No. 1, made by Beethoven in 1802.) First time at these concerts.
BRAHMS	Quartet in A major for Pianoforte, Violin, Viola and Violoncello, Op. 26.
ARNOLD SCHÖNBERG	Sextet in D minor, Op. 4, for two Violins, two Violas, and two Violoncellos. ("Verklärte Nacht.")

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Miss GERTRUDE MARSHALL (viola d'amour)

Miss ADELINE PACKARD (viola)

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PROGRAMME: I. Two Rhapsodies, for Oboe, Viola and Piano; II. Songs; III. L'Archet, "Fantaisie Legende," for Voice, Female Chorus, Viole d'amour and Piano.

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WEDNESDAY EVENING - - - MARCH 7, 1917, at 8.15

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THIRD CONCERT

PROGRAMME

- I. H. WOOLLETT . . Five pieces for piano, 2 flutes, clarinet and horn.
II. G. F. HANDEL . . Trio in B-flat, for 2 oboes and bassoon.
(First time at these concerts)
III. TH. GOUVY . . Suite GaULOISE, Op. 90, for flute, 2 oboes, 2 clarinets, 2 horns
and 2 bassoons.

TICKETS AT SYMPHONY HALL

JORDAN HALL

THURSDAY EVENING - - - - - MARCH 15, at 8.15

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PROGRAM

Quartet, F major, Op. 41, Schumann. Trio for two Violins and Viola (The Village Music Director), Strong. Quartet, F major, Op. 59, Beethoven.

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SATURDAY AFTERNOON - - - - - MARCH 17, at 3

SONG RECITAL

EMILIO de GOGORZA

Baritone

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SATURDAY AFTERNOON - - - MARCH 10, at 3 P.M.

SAMUEL GARDNER

Violinist

1. (a) Menuett, Popora. (b) Sonata in D major (Adagio—Allegro—Larghetto—Allegro),
Handel
2. Concerto in B minor, D'Ambrosio
3. (a) Romance, Gardner. (b) Appassionato, Suk. (c) Berceuse, Juon. (d) La Chasse
(Caprice), Cartier-Kreisler. (e) Slavonic Fantasie, B minor, Dvorak-Kreisler
4. (a) Romance (Albumblatt), Wagner-Wilhelmj. (b) Polonaise, A major, Wieniawski

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SUNDAY AFTERNOON, MARCH 4, 1917, at 3.30

RECITAL by EUGENE YSAYE

MAURICE DAMBOIS, Pianist

PROGRAMME

I.

Sonate in A major, Op. 13, for violin and piano . . . G. Fauré

Allegro molto.

Andante.

Allegro vivo.

Allegro quasi presto.

MM. YSAYE and DAMBOIS

II.

Sonate in D minor for violin and piano . . . Geminiani

Grave—Largo.

Allegro giusto.

Sarabande—Lento.

Poco vivace.

MM. YSAYE and DAMBOIS

III.

a. Extase Ysaye

b. Scherzo—Valse Chabrier-Loeffler

M. YSAYE

IV.

PIANO SOLI:

a. Prélude Rachmaninoff

b. Caprice—Valse M. Dambois

M. DAMBOIS

V.

a. Rêve d'enfant Ysaye

b. Valse Chopin-Ysaye

c. Rondo Guiraud

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SUNDAY AFTERNOON, MARCH 18, 1917, at 3.30 o'clock



Song Recital

BY

JULIA CULP

ASSISTED BY

COENRAAD V. BOS . . Pianist

Programme

I.

Der Lindenbaum	}	-	-	-	-	-	-	Schubert
Lachen und Weinen								
Gretchen am Spinnrade								
Litanei								

Mme. CULP

II.

Sonate, C major	-	-	-	-	-	-	-	Mozart
Allegro—Andante—Allegro vivace.								

COENRAAD V. BOS

III.

Japanese Death Song	-	-	-	-	-	-	-	Earl Cranston Sharp
Indian Love Song	-	-	-	-	-	-	-	T. Lieurance
Deep River (Negro Melody)	-	-	-	-	-	-	-	Arr. by Wm. A. Fisher
I'm wearing awa', Jean	-	-	-	-	-	-	-	Arthur Foote

Mme. CULP

IV.

Das Mùhlrad	}	-	-	-	-	-	-	Old German Folksongs
Hans und Liesel								
Der Tyroler und sein Kind								
Phyllis und die Mutter								

Mme. CULP

V.

Elegie	-	-	-	-	-	-	-	Rachmaninoff
To Elise	-	-	-	-	-	-	-	Beethoven
Pierrette	-	-	-	-	-	-	-	Chaminade

COENRAAD V. BOS

VI.

Nachtigall	}	-	-	-	-	-	-	Brahms
Schalbe sag' mir an								
Wiegenlied								
Vergebliches Ständchen								

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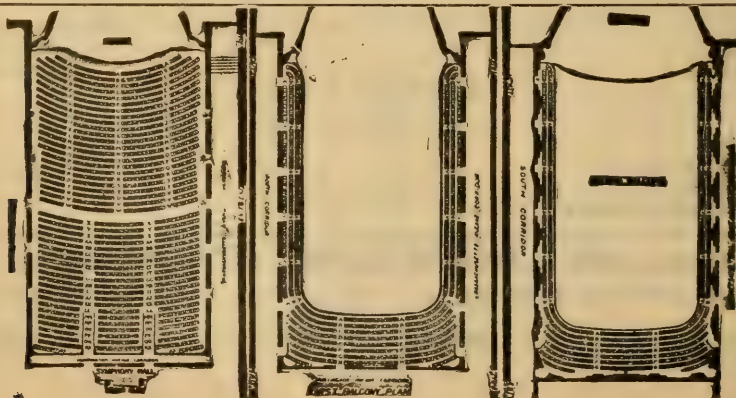
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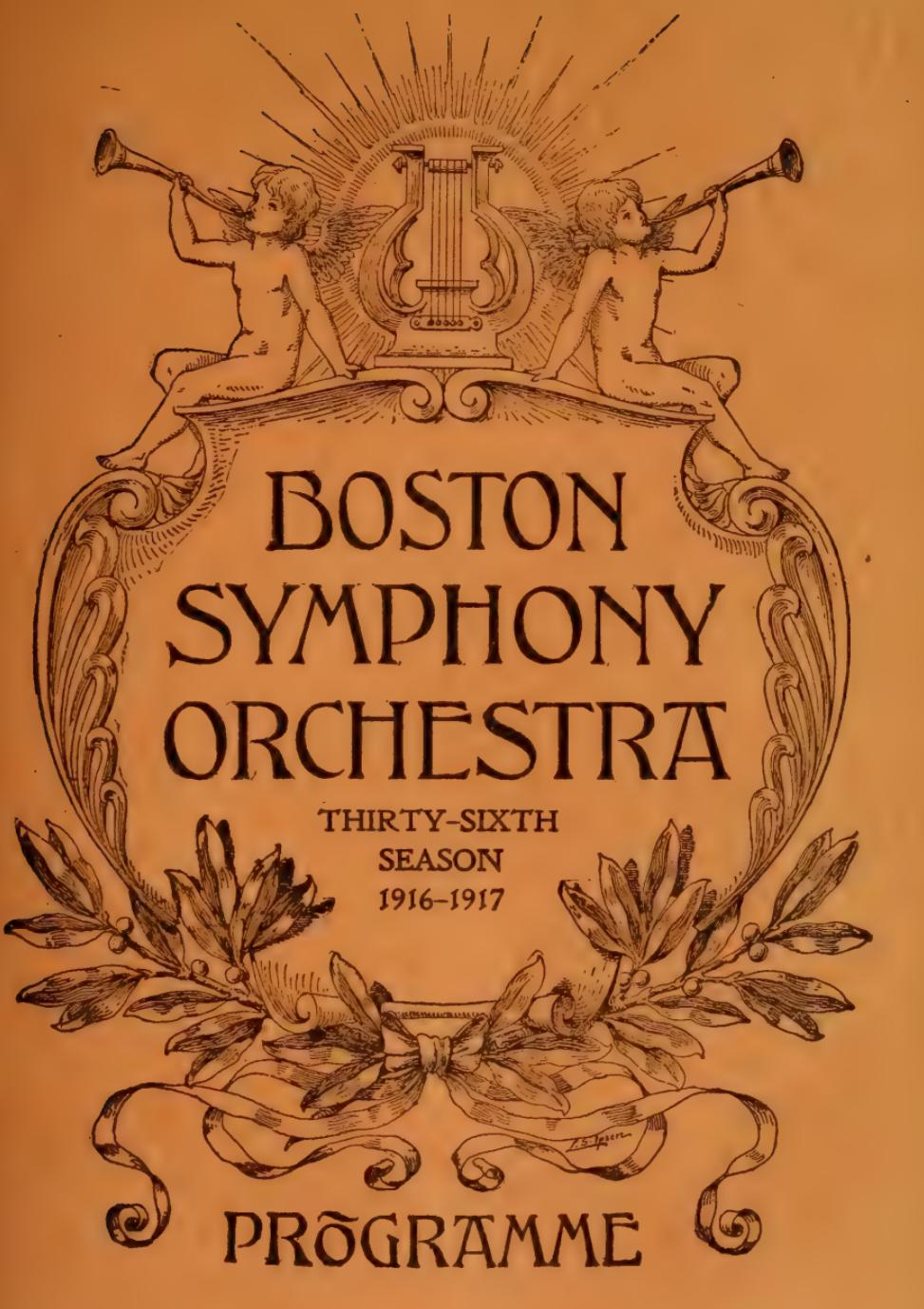
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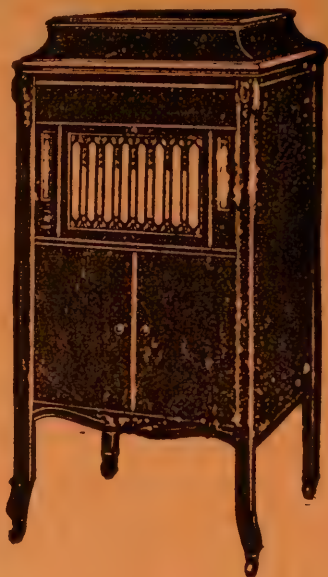
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Allegro agitato ed appassionato assai.

II. GRETCHEN:

Andante soave.

III. MEPHISTOPHELES:

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(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

In 1912, Dr. Karl Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's "Faust" Symphony with many pencilled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never been published. There has been no comment about them in a music periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

In no way has Liszt changed the thematic contour, nor has he made serious changes in the development or in the episodes. The changes for the most part affect the orchestration. Thus early in "Faust" an arioso written originally for bassoon is given to the bass clarinet, which was not at first in Liszt's table of instruments to be employed. Here and there wind instruments are introduced to reinforce, or for the sake of greater brilliance. The greatest number of changes is in "Mephistopheles," where the "vision of Gretchen" is made much more effective. There are excisions throughout the symphony; sometimes only a measure, sometimes more.

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The "Faust" Symphony with these revisions was performed at these concerts for the first time on January 2, 1915.

* * *

Liszt told his biographer, Lina Ramann, that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, I believe, Scheffer did not portray Mephistopheles. Scheffer (1795-1858) was a warm friend of Liszt, and he made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853-54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version now played the bass clarinet is used, but only for a few measures.

* * *

Much has been written about the "Faust" Symphony in "psychological explanation," as a voluminous commentary, and in close analysis. There are articles that may well be characterized as excellent specimens of hifalutin, as when a writer pointing out the dissonances at the beginning of the first movement alludes to the dissonance as "the mother of tragedy." Richard Pohl's elaborate essay, written in 1862 and published later in a volume of his collected essays and sketches, "Franz Liszt, Studien und Erinnerungen" (Leipsic, 1883), may be recommended to those who wish to make a minute study of the symphony. Theodore Thomas owned an exhaustive analysis, which was used in part by Mr. Hubbard William Harris, when he edited the programme books of the Chicago Symphony Orchestra. Mr. Harris was unable to acknowledge any indebtedness. The au-

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thor was unknown to him, and the analysis bore neither signature nor date. "However," says Mr. Harris, "in view of its authoritative tone and the utter dependence of a reliable analysis of such a work upon the composer's elucidation, it is surmised that this explanation must have emanated, in some degree at least, from Liszt himself." William F. Apthorp, in his programme books of the Boston Symphony Orchestra, analyzed only the "Faust" movement, and said by way of preface: "This composition, which is really a concatenation of three symphonic poems rather than a symphony, properly so called, is somewhat recalcitrant to technical analysis. It hardly comes within the domain of programme-music proper, for the composer has published no explanatory programme nor preface with it, content to let the mere titles of the several movements help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic form that it can properly be called a symphony only by a certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are nevertheless some symphonic characteristics discoverable in the first movement." Mr. Apthorp, therefore, did not attempt any technical analysis of "Gretchen" and "Mephistopheles." He said of "Gretchen": "As for its poetic character and suggestiveness, little need be said, or could be said with profit; the composer has plainly left this for each listener to make out and interpret for himself, for the bare title of the movement is the only hint he has given."

Miss Ramann admits frankly that the symphony is, without the final chorus, merely a series of musical "Faust pictures," as the pictures by Kaulbach, Kreling, and others, are in art; but without the chorus it does not reproduce the lyrical contents of the main idea of the poem itself.

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I. "FAUST."

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, *Lento assai*, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and 'cellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An *Allegro impetuoso*, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon,* *Lento assai* (original version), gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was

*The references to instruments apply to the score as published.



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composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, 'cellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, *Meno mosso, misterioso e molto tranquillo*, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, *Affettuoso poco andante*, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, *allegro con fuoco*, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—*Grandioso, poco meno mosso*, which is given out fortissimo by the full orchestra. It is based on the initial figure of the violas and 'cellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "tempo primo, *Allegro agitato assai*," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

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II. "GRETCHEN."

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (*dolce semplice*) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves me not," and at last, "He loves me!" The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen, is sung by first violins, *dolce amoroso*; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and 'cello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

III. "MEPHISTOPHELES."

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp, after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stets verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambrose, when he said of Jacques Offenbach, in speaking of his operabouffes: 'All the subjects which artists have hitherto turned to account, and in which they have sought their ideals, must here be pushed *ad absurdum*; we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!"



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It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Mr. Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth a farrago of pantomime bombast, in the manner of Boïto. The being who exists, for the purposes of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, saturnine parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically clever music, but the best picture we have of a character that in the hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run ('cellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, Allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. Interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode *un poco animato* follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato; the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give

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out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again. Some find the music now inspired by an episode in Goethe's Walpurgis scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. Andante: the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the Allegro non troppo the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. Poco andante, ma sempre Alla breve: the Gretchen theme is colored mysteriously; trombones make solemn declarations. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Ereigniss;
Das Unbeschreibliche,
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.

These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

On July 23, 1861, Hans von Bülow wrote Liszt a long letter, in which after warm praise of "this imposing and incomparable creation" he

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suggested a change in the conclusion. "And now I have another thing on my heart. Will you not be offended by my boldness? 'The declamation of 'das Ewig-Weibliche' has almost given me insomnia. I do not wish that there shall be anything vulnerable in this score, even from the view-point of the Philistines. I find only this one thing, which is, however, enough to bring on the composer of 'Faust' the reproach of being a '*straniero*' [foreigner]. I grow red with anger at the thought. Do me, a German, the favor of changing this declamation." Bülow then suggested in notation a modification, and added: "In spite of my aversion from 'litanies,' I find they may be applied to words which, as 'eternal,' present the idea of extent, vastness, infinity; this idea can be mirrored by an image, which in this instance should be the prolongation of the first vowel (E — — — —), and there is nothing ignoble in this treatment."

* * *

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3-5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord in C major. For the symphony as completed in 1854 ended in this manner. The solo and Chorus Mysticus, "Alles vergängliche," was added when the composer revised the work in 1857.

At this festival at Weimar the corner-stone of the monument to Grand Duke Karl August was laid on September 3. On the next day the Goethe-Schiller monument by Rietschel and the statue of Wieland by Gasson were dedicated. At the theatre on September 3 a



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festival piece by Franz von Dingelstedt, Goethe's dramatic allegory, "Paläophron und Neoterpe," and the third act of "Don Carlos," with Dawison as King Philip and Devrient as Marquis Posa, were performed. On September 4 the dramatic festival consisted of acts from five dramas of Goethe and Schiller.

The programme of the concert September 5 was as follows: Part I.: 1. Schiller's "An die Künstler" for orchestra, solo voices, and male chorus; 2. "Die Ideale," symphonic poem after Schiller's similarly named poem; 3. Schiller's "Gruppe aus dem Tartarus" for male voices; 4. Goethe's "Ueber allen Gipfeln ist Ruh" for male quartet; 5. Goethe's "Schwager Kronos" for male chorus. Part II.: 6. "Faust" Symphony; 7. Cornelius' "Weimars Volkslied." The music of all these compositions was by Liszt with the exception of Nos. 3 and 5; the music of them was by Schubert. In the orchestra were David Grützmacher, Hermann, and Röntgen of Leipsic, the Court Quartet of the Müller Brothers of Meiningen, Grün of Budapest, and Singer and Cossmann of Weimar. Herbeck, Smetana, Radecke, Andersen, Auerbach, Griepenkerl, were present as hearers.

Liszt wrote to "a friend,"—Marie Lipsius, known in musical literature as "La Mara,"—September 14, 1857: "The health of the Princess [Carolyne Sayn-Wittgenstein] is bettering, and, although she still limps a good deal, she was able to take part in the September Festival by being present at the dedication of the monument of Goethe and Schiller, as at the dramatic performances of Dawison, Devrient, Miss Seebach, and Miss Fuhr, and at the concert of September 5, the programme of which was made up wholly of my compositions. The performance of these compositions was admirable, and I may well plume myself on the reception of my 'Faust' Symphony; a vocal quartet, 'Ueber allen Gipfeln ist Ruh,' which was repeated; the chorus, 'An die Künstler,' etc. We had for that evening more than double the ordinary number of players in the orchestra, for artists of the first rank came from Leipsic, Berlin, Meiningen, Sondershausen, and elsewhere, to assist,—men like David, Bott, Ulrich, the quartet of young Müllers, and many others, and the male chorus was enlarged to a hundred.

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There were private performances, or rather rehearsals, of the work at Weimar before this festival. One was in the fall of 1854, and there were others in 1856 before the final chorus was added.

The second movement was performed at Breslau from manuscript, led by Dr. Leopold Damrosch, December 8, 1859, at a concert for the benefit of the Philharmonic Society.

The second complete performance of the symphony was at Weimar, August 6, 1861, in the Grand Ducal Court Theatre at the second concert of the Second Congress of German Musicians. Bülow led from manuscript. Liszt speaks frequently in his letters of the excellent performance. Bülow conducted the rehearsals without the score. He had memorized even the letters in the score to aid him in going over this or that passage. The other work performed at this concert was Liszt's "Der entfesselte Prometheus" (complete). The solo tenor was Meffert. The next performance was at Leipsic, March 11, 1862, at a concert led by Bülow. Schnorr von Carolsfeld was the tenor.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was the solo tenor.

The record of performances in Boston is as follows: The Gretchen "picture" was played at a Theodore Thomas concert on October 14, 1870. It was played by the Philharmonic Orchestra under Mr. Listemann on December 5, 1879. The whole symphony was performed in Boston for the first time on December 17, 1880, by the Philharmonic Orchestra; Mr. C. F. Webber, tenor, Mr. J. B. Sharland's male chorus, and Mr. W. J. D. Leavitt, organist, assisted. At this concert Mr. Adolphe Fischer (1847-91), the distinguished violoncellist, made his first appearance in Boston. The Gretchen "picture" was played at concerts of the Boston Symphony Orchestra on November 21, 1885,

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and October 20, 1888. The symphony, without chorus, was played at a concert on March 24, 1894, and it was performed on March 11, 1899, with Mr. Herbert Johnson, tenor, and a male chorus from the Cecilia. At the performance in Boston by the Philadelphia Orchestra, Mr. Scheel conductor, at the second of the Richard Strauss concerts, in Symphony Hall, on March 8, 1904, the tenor solo and chorus were omitted. The symphony without the chorus was performed in Boston at a concert of the Boston Symphony Orchestra, April 14, 1906. The symphony with chorus was performed at a concert of the Boston Symphony Orchestra on April 16, 1910 (chorus from the Apollo Club; Mr. James H. Rattigan, solo tenor); on January 2, 1915, and April 2, 1915, with the revisions (chorus from the Apollo Club; Mr. Paul Draper, solo tenor); December 23, 1916 (male chorus from the Choral Music Society; Mr. Arthur Hackett, tenor).

GOETHE'S "FAUST" AND COMPOSERS.

The Legend of Dr. Faust, which was first published by the printer, Johann Spiess, at Frankfort-on-the-Main, on September 4, 1587, inspired Christopher Marlowe, whose play, "The Tragical History of Dr. Faustus," was performed early in 1589 or late in 1588. Many German dramatic pieces were founded on the legend, beginning with the middle of the seventeenth century. The legend became a favorite with managers of marionette shows.

The subject fascinated Goethe as early as 1770. "The wonderful Faust legend of the old puppet-shows struck many and responsive chords within me. I, too, had trodden the paths of knowledge and had early been led to see its vanity. In actual life, too, my experiences had been many, and I had returned more unsatisfied and troubled than before." He was working on the tragedy in 1771. In 1774 he showed one Wagner his sketch, especially the Gretchen episode. Wagner "caught at the idea and used it for a tragedy, 'Die Kindesmörderin' (The Infanticide). It was the first time that any one had stolen from me any of my plans. It vexed me, though I bore him no ill-will on that account." Scenes from the first part of Goethe's "Faust" were published: "Faust: Ein Fragment," at Leipsic in 1790. The whole of the first part was published in 1806; the second part was completed in 1831. The date of the first performance has been disputed. Some fragments were brought out privately by Prince Radziwill in 1820, in the Monbijou Palace, for the birthday of his wife, the Princess Luise. It is said that the first authoritative performance was at the Court Theatre, in Brunswick, on January 19, 1829, when the stage version by August Klingemann was used. Schütz played Faust; Marr, Mephistopheles; Mme. Berger, Gretchen. Perform-

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ances followed on June 8, 1829, at Hanover; on August 28, 1829, at Leipsic. On August 29, 1829, there was a performance at Weimar under Goethe's direction. Durand then played Faust; La Roche, Mephistopheles; and Miss Karoline Lortzing, Gretchen.

"Faust" (first part) was played in German at the Boston Theatre on April 5, 1871: Dombrowski, Faust; Harry, Mephistopheles; Marie Seebach, Gretchen. It was played in German at the Shubert Theatre, Boston, February 24, 1914, by the Irving Place Theatre Company of New York: Otto Stoeckel, Faust; Rudolf Christians, Mephistopheles; Annie Simson, Margarete. On February 12, 1829, Eckermann said to Goethe that he had not abandoned the hope of hearing music that would suit "Faust." Goethe answered: "It is wholly impossible. The disagreeable, the repulsive, the terrible, which the music must in places contain, is contrary to the period. The music must be in the manner of 'Don Giovanni'; Mozart was the one to have composed 'Faust.' Meyerbeer was perhaps competent for it, but he would not have to do with it; he is too much bound up with Italian theatres."

Goethe had confessed to Eckermann that music interested him less than the other arts, and he admitted that he knew little about it. When Eckermann had heard him read from manuscript about his journey in Switzerland, he expressed his pleasure at noting the interest taken by Goethe in everything; from rivers and winds to military affairs and civic government. Goethe answered: "But you have not found one syllable about music, because music is not in my sphere. Each one should know what he should see in his travels, and what belongs to him as his own affair." Apropos of his translation of Diderot's "Neveu de Rameau," he wrote: "I should also return to musical study, which formerly busied me so agreeably, but which I have for a long time left in forgetfulness." This was written in 1805. And he wrote to Schiller, apropos of this translation: "The notes have pushed me into the kingdom of music; as this domain is not very familiar to me, I have confined myself to tracing some principal lines and then withdrawn as soon as possible."



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INCIDENTAL MUSIC TO "FAUST."

REICHARDT. In 1791, Johann Friedrich Reichardt spoke of music composed by him for "Faust." It is a question whether this music was ever composed, with the exception of some songs. "Der König in Thule" appeared in 1809 in the third volume of a complete edition of Goethe's *Lieder* at Leipsic.

RADZIWIŁŁ. Anton Heinrich, Prince von Radziwiłł, wrote music for the first part of "Faust." The Easter chorus was first sung in the Singakademie, Berlin, on May 1, 1810. Other music was performed with the fragments of the play in 1820, as noted above. The full score was completed in 1830; the greater part was performed after the composer's death at the Singakademie, October 26, 1835. The orchestral score was published in 1835; the edition for voices and piano in 1836. On May 15, 1838, various vocal numbers were performed for the first time with the play in the Royal Theatre, Berlin, in conjunction with music by Lindpaintner. After the overture Mozart's fugue from the Quartet in C minor, with a beginning and a coda,—there are 24 numbers. The twenty-fifth, the "Hexen-scene," was only sketched.

EBERWEIN. Karl Eberwein's music to the first part of "Faust," composed 1828-29, is unpublished. It was first performed at Weimar, with the play, on August 29, 1829. The score contains an overture, 7 entr'actes, songs, choruses, and melodramatic music. The music pleased greatly and was performed in other theatres. Eberwein wrote music for the first act of "Faust" (Second part), arranged by Eckermann as a declamation, for the Ducal Court Theatre, Weimar, October 28, 1852. All this music of Eberwein is unpublished.

LINDPAINTNER. Music to the first part by Peter Joseph von Lindpaintner (Op. 80, unpublished). Performed at the Court Theatre at Stuttgart, March 2, 1832. Overture, five entr'actes, songs, choruses, and melodramatic music. The success was immediate, and the music for many years was performed with the tragedy throughout Germany. The score of the overture,



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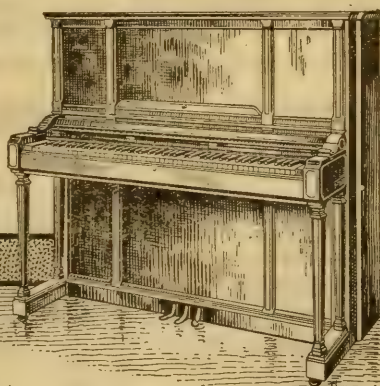
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often played in German concert halls, was published in 1858; for pianoforte (two and four hands) in 1871.

SCHLOESSER. Music for the first part composed by Louis Schloesser, for performance at Darmstadt in the Ducal Court Theatre, 1835. Overture, entr'actes, songs, choruses, melodramatic music. Only some of the songs have been published.

RIETZ. Julius Rietz composed music for the first part in 1836. Played in the City Theatre of Düsseldorf. Little is known about this unpublished music.

REISSIGER. Music for the second part was composed by Karl Gottlieb Reissiger, for performance in the Royal Court Theatre, Dresden, August 28, 1849: "Der Raub der Helena" (act iii.) arranged for the stage by Karl Gutzkow. Music not published.

PIERSON. An Englishman by birth, Henry Hugo Pierson, wrote music for the second part, arranged by Wollheim da Foncesca, for performance in the City Theatre of Hamburg, March 25, 1854. This arrangement was used by Friedrich Haase in Breslau, Frankfort, and Leipsic. A complete edition with text for pianoforte was published in 1856. The overture for pianoforte (two and four hands) in 1857.

LASSEN. Eduard Lassen was the first to write music for the whole of "Faust," which, arranged by Otto Devrient, was performed on May 6 and 7, 1875, in the Ducal Court Theatre at Weimar. A complete edition for pianoforte with text was published in 1877. There is hardly a scene in the tragedy for which Lassen did not find music. There were repetitions at Weimar in 1876, 1878, 1880, and the music has been played with the two parts of the tragedy in many other German cities.

WEINGARTNER. Felix Weingartner's incidental music for "Faust" was first played with the tragedy at Weimar in 1908.

Little is known about music written by Julius Sulzer for the first part and by Arno Kleffel for both parts, or about the music by C. Blum (1829).

As early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers'



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John Liptrot Hatton wrote music for a production of "Faust and Marguerite" in London (1854).

Music was written by Hamilton Clarke and M. Ball for W. G. Will's version of Goethe's tragedy produced at the Lyceum Theatre, London, by Irving, on December 19, 1886.

CONCERT PIECES.

SEYFRIED. An overture to "Faust" by Ignaz Ritter von Seyfried was composed at Vienna in 1815. The orchestral parts were published in 1817; a pianoforte transcription for four hands in 1819. Apparently for Klingemann's stage version.

WAGNER. A Faust overture. Composed at Paris in 1839(?)—1840. First performed at Dresden, July 22, 1844. Revised in 1855 at Zurich, and performed there January 23, 1855. The work was originally intended as the first movement of a "Faust" symphony. First performance in the United States at a Philharmonic concert, Carl Zerrahn conductor, January 3, 1857; at the Melodeon, with an orchestra of about 35 players.

MAYER. Overture to "Faust" by Emilie Mayer, Op. 46. Composed probably early in the Seventies of the last century and at

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Berlin. A four-handed arrangement was published in March, 1881; score and orchestral parts in January, 1885.

RUBINSTEIN. Early in the Sixties Anton Rubinstein composed "Faust: a Musical Character-Picture." Score, orchestral parts and pianoforte arrangement for four hands were published in 1864. The piece was played in Boston at a Theodore Thomas concert, April 7, 1870.

LISZT. A "Faust" symphony. See preceding notes.

SCHULZ-BEUTHEN. "Am Rabenstein," scene from "Faust," music by Heinrich Schulz-Beuthen, was performed in 1884 at one of Mansfeldt's Symphony concerts in the Gewerbehaus, Dresden.

BERLIOZ. Hector Berlioz, reading the translation of "Faust" by Gerard de Nerval, which pleased Goethe, began to compose "Huit Scènes de Faust" in September, 1827. These scenes were engraved in 1829. Berlioz thought at the time of writing a ballet "Faust" for the Opéra. The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees," the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles," the "Song of the Flea"; (6)

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"The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (7a) "Marguerite's Romance," as in the later version; (7b) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own. The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!" The "Huit Scènes de Faust" were composed at Grenoble in September, 1828, and in Paris in the early part of 1829. The score was published in 1829. The score and parts of "La Damnation de Faust" were published in 1854. The "Concert de Sylphes" was sung by six pupils of the Paris Conservatory—Misses Leroux, Saint-Ange, Beck, and Messrs. Cambon, Canaste, and Devillers; Habeneck conducted—at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed. Berlioz sent, April 10, 1829, a copy of the score to Goethe with a letter in which he addressed him as "Monseigneur." Ferdinand Hiller asked Eckermann how Goethe received it. Eckermann said: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well written letter from M. Berlioz, which Goethe also gave me to read. Its elevated and most respectful tone gave us a common joy. He will certainly answer, if he has not already done so." Goethe, according to his custom whenever there was question about music, wished the opinion of Zelter in Berlin. He sent the score to him, and received no

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reply for a couple of months. When the reply came, it was as follows: "Certain persons make their presence of mind understood only by coughing, snoring, croaking, and expectoration. M. Hector Berlioz seems to be one of this number. The smell of sulphur which Mephistopheles emits seizes him, and makes him sneeze and explode in such a way that he makes all the orchestral instruments rain and spit without disturbing a hair of Faust's head. Nevertheless, I thank you for sending it to me." Goethe never answered Berlioz's letter, never acknowledged the gift.

BERLIOZ. "La Damnation de Faust." The revisions of the "Huit Scènes" were made and other portions of "La Damnation de Faust" were composed in 1845-46. Score and orchestral parts were published in 1854. The first performance of "La Damnation de Faust" was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Dufлот-Maillard, Roger, Léon, Henri. The composer conducted. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and an "Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédéc, and Illy.

GREGOIR. "Faust," a musical poem, music by Joseph Gregoir, was produced at Antwerp, January 27, 1847. The chief scenes of the first part of "Faust" were chosen. Mephistopheles does not appear!

COHEN. Henry Cohen's "Marguerite et Faust" was performed at Paris in 1847. A scene, "Le Triomphe de Méphistophélès," was especially applauded.

RODA. Ferdinand von Roda's "Scenes from 'Faust'" was performed at Rostock, March 7, 1872.

SCHUMANN. "Szenen aus Goethes Faust," for solo voices, chorus,



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and orchestra, were begun with the third part, "Fausts Verklärung," at Leipsic in June, 1844; finished with the overture, August 17, 1853, at Düsseldorf. The third part was performed privately at Dresden, June 25, 1848; publicly at Dresden, August 29, 1849. The first performance of the complete work was at Cologne, January 14, 1862. Singers, Emilie Genast (Gretchen), Gertrude von Conraths, Mme. X. of Paris, Adele Assmann, Andreas Pütz, Julius Stockhausen, Karl Bergstein. Ferdinand Hiller conducted. The score was published in 1858. The first performance in Boston was by the Cecilia Society in Tremont Temple, March 28, 1881. B. J. Lang conducted. Gretchen, Miss Gertrude Franklin; Faust, Georg Henschel; Mephistopheles, George W. Dudley; Ariel, Charles R. Adams.

LITOLFF. "Scenen aus Goethes Faust," for solo voices, chorus, and orchestra, Op. 103, music by Henry Litolff, unfinished. No. 1, Faust in his Study; 2, Before the Gate; 7, Gretchen in the Church. These portions were published in score in 1864.

There is mention of overtures to Goethe's tragedy by J. Ph. Chr. Schultz (Leipsic, early in the 19th century), Ferdinand Hiller (Paris, 1831), Michalovich (overture or symphonic poem), W. Taubert; of overtures to Klingemann's version by Bierry, K. Schulz, and J. L. Schubert.

Symphonic poems suggested by Goethe's tragedy were composed by Ad. Müncheimer, Mihalovich(?), P. Geisler ("Walpurgis Nacht"), L. Heidingsfeld ("Triumphsymphonie über Faust's Rettung").

OPERATIC WORKS.

"Fausto," semi-seria opera in four acts with an Italian libretto based on Goethe's tragedy, music by Louise Angélique Bertin, Théâtre Italien, Paris, March 8, 1831. The scene with the sorcerer was included. Donzelli, Faust; Bordogni, Valentino; Santini, Méphistopheles; Graziani, Wagner; Mme. Meric-Lalande, Margherita; Mme. Corradi, La Maga; Mme. Rossi, Catarina.

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"Faust," libretto by Théaulon, music by the Baron de Peelaert, the Monnaie, Brussels, February 19, 1834. Chollet, Faust; Des-sessarts, Conrad; Juillet, Christophe Wagner; Potet, Méphistophélès; Miss Prévost, Marguerite; Miss Duchampy, Mina. The *Courrier Belge* gave an amusing account: "Mephistopheles-Potet appeared greatly occupied with his costume. To his natural charms, he added a pasteboard nose of colossal size, the horns of a Thibetan goat, a wig of bull's red tow, mustache imperial, and eyebrows all red, and the wings of a bat. He was charming, that is, charming for a classical devil, because the devil he has shown to us is a demon of 'the temptation,' for the costumes of which the opera has risen to the height of new ideas. It is to be regretted that Adrien Potet has scarcely understood his rôle. He played it too lumpishly. Let him remember that Mephistopheles is the wittiest of demons; he is Crispin descended into hell; he is Figaro passed into Lucifer's service." The librettist played havoc with Goethe's tragedy.

"Faust," libretto by Théaulon, music by Hennebert, Liège, April 3, 1835.

"Fausto," opera by L. Gordigiani, Florence, 1837.

"Faust," opera in five acts, text by Jules Barbier and Michael Carré, music by Charles Gounod. Produced at the Théâtre-Lyrique, Paris, March 19, 1859. Faust, Barbot; Méphistophélès, Balanqué; Valentin, Reynald; Wagner, Cibot; Marguerite, Mme. Miolan-Carvalho; Siebel, Mme. Faivre; Marthe, Mme. Duclos. Deloffre conducted. With additions, at the Paris Opéra, March 3, 1869. Faust, Colin; Méphistophélès, Faure; Valentin, Devoyod; Wagner, Gaspard; Marguerite, Mme. Nilsson; Siebel, Mme. Mauduit; Marthe, Mme. Desbordes. First performance in the United States at the Academy of Music, New York, in Italian, on November 25, 1863. Faust, Francesco Mazzoleni; Mephistopheles, Hanibal Biachi; Valentine, G. Yppolito; Wagner, D. Coletti; Margherita, Clara Louise Kellogg; Siebel, Henrietta Sulzer; Martha, Fanny Stockton. First performance in Boston, January 14, 1864. Cast as in

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New York. The Walpurgis Night Scene with ballet was first performed in Boston, isolated and as a ballet, by Anna Pavlowa's company at the Boston Opera House, November 7, 1914. Mmes. Pavlowa, Helen; Kuhn, Cleopatra; Plaskovietzka, Phryne; Messrs. Veseloff, Faust; Oukrainski, Mephistopheles; Volinine, Cleopatra's slave. The opera was given with this act and ballet by the Boston Opera-Rabinoff and Pavlowa Company in the Boston Opera House, December 1, 1915, when the singers were Mmes. Lyne, Campbell, and Leveroni, and Messrs. Zenatello, Chalmers (Valentin), Baklanoff (Mephistopheles) and Piulti. Mr. Moranzoni conducted.

"Mefistofele," opera in four acts, with prologue and epilogue, text (after Goethe's "Faust") and music by Arrigo Boiton. Produced at La Scala, Milan, on March 5, 1868, the opera failed. The chief singers were Mmes. Rebout and Flory, and Messrs. Spallazzi and Junca. A condensed and thoroughly revised version was produced at the Communal Theatre, Bologna, on October 4, 1875, when the chief singers were Mme. Borghi-Mamo and Campanini and Nannetti. The opera was then applauded to the skies. The first performance in Boston was by the Strakosch-Hess Grand English Opera Company at the Globe Theatre, November 18, 1880. Mmes. Marie Roze and Annandale; Messrs. Perugini, Conly, and Tilla. This performance, called inadequate by the contemporary critics, is said to have been the first in this country. The first performance here in Italian was at the Boston Theatre, December 29, 1880. Mmes. Valleria and Cary; Messrs. Campanini and Novara.

"Faust," opera by Heinrich Zöllner (four acts and prelude), text by the composer (after Goethe), Munich, October 19, 1887.

Is Théaulon's libretto used by the composers Hennebert and Peelaert the same as that prepared by him for the opera "Faust" with music

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"arranged" by Béaucourt, produced at the Nouveautés, Paris, October 27, 1827? If so, strange liberties were taken with Goethe's poem. Théaulon's story is as follows: The philosopher Faust, restored to his youth by his own magic art, has saved Margaret, the daughter of an old soldier, Conrad, from drowning. He asks for her hand, but Conrad refuses on the ground that Faust cannot offer a position worthy of her. In despair Faust summons the aid of the infernal powers. Mephistopheles appears, and offers incalculable wealth in exchange for an agreement that binds them together for eternity. Faust signs the contract, and, now rich and noble, renews his suit. Conrad welcomes it, but the price paid by Faust becomes known, and Margaret, frightened, repulses Faust and invokes the aid of heaven. Faust is then seized with remorse; he demands from Mephistopheles the annulment of the contract, and, pardoned, marries Margaret, who turns out to be the heiress of the noble family of Irnestal. The characters besides those already mentioned are Christopher Wagner, Mina, a soldier, and the ghosts of Sappho, Cleopatra, Phryne, Lais, Aspasias, and Rhodope. The opera was brilliantly mounted, and it was successful. The Duke of Aumont, on behalf of the Opéra-Comique, demanded that "Faust" be interdicted on the ground that its character classed it with pieces that should be performed only at the Opéra-Comique. The manager replied that the airs in "Faust" were familiar and known to all. The Duke did not wish to incur the risk of a suit in court. The "Dictionnaire des Opéras" by Clément and Larousse, mentioning this opera, makes this delightful statement: "This magnificent and powerful conception of Goethe's genius was then for the first time put on a French stage." And M. Arthur Pougin, the editor of the revised and augmented Dictionary, allowed this statement to stand. But Lecomte's History of the Nouveautés was not then published.

"Faust" by Spohr (Vienna, June 7, 1815) has nothing to do with Goethe's tragedy. Nor has the opera "Faustus" by Sir Henry R. Bishop (London, 1825).

Was "Faust," an opera by Bianchi and Renzo (Florence, 1908) based on Goethe's tragedy?

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Beethoven thought more than once of an opera based on Goethe's tragedy. About 1807 he composed the Song of the Flea. He once wrote to Bihler: "I do not always compose what I wish; I work for money. But when the hard times are over, I shall write something that will please me, for art alone; it will probably be 'Faust.'" When a proposition was made to him in 1822 that he should write music for "Faust," he spoke of two great symphonies—one was the ninth—and an oratorio that he had in mind.

Goethe thought Meyerbeer was his man. Meyerbeer had the idea of writing a score. It is said that he abandoned it, not to displease Spohr, and later not to seem a competitor of Gounod. But he left an incomplete work, "La Jeunesse de Goethe" (drama by Blaze de Bury), for which he had composed important music. Among the excerpts from Goethe's tragedy are the church scene and the final "Hosanna" of the second part. Meyerbeer's will forbade the performance and the publication of this work.

Mendelssohn, unfitted by nature for the operatic stage, yet zealously searching after a libretto, wrote in 1843 to Devrient, about plays of Shakespeare, "'King Lear,' for example." "Or 'Faust,' to which I always return."

Rossini dreamed of a "Faust" with a libretto by the elder Dumas. He had made a contract with Véron to compose five operas for the Paris Opéra. The first was "Guillaume Tell," the second was to be "Faust." Some time after the production of "Robert le Diable" (1831) Rossini called on Véron, who received him coldly. Rossini tore up the contract. Returning to Italy, he received one day a visit from Fétis and he showed him a thick score, saying: "This is my 'Faust.'" This is the story. Was Rossini joking? There was no mention of a "Faust" in the list of his unpublished works that was printed soon after his death.

Boieldieu was asked by Antony Béraud, the playwright, to compose music for a "Faust." The plan was for an *opéra-comique* with a female Mephistopheles. Boieldieu refused, saying that Scribe was about to prepare a libretto on this subject for Meyerbeer. (Béraud's play was produced at the Poite-Saint-Martin, Paris, on October 20, 1828, with great success.)

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There are the operas "Pan Twardowski" by Werstowsky (Moscow, 1831)—"Twardowski is the Polish Faust"; "Twardowski" by J. von Zaitz (Agram, 1880).

Ballets: Adolphe Adam (London, 1832), also by Neuner, Fr. Dunkel, C. Pugni, Panizza (with Costa and Bajetti, Milan, 1848), Ernest Ford (London, 1894-95?).

There is mention in Riemann's "Opern-Handbuch" of music composed for "Faust"—scenes, etc., by B. Damcke, Fanny Hensel, Tomaczek, Herbeck, W. Fritze, E. Petzold, L. Dachauer. It has been said that Brahms with Dessoff and Hellmesberger wrote music of some sort for the tragedy, but we are unable to verify this statement.

* *

Mūsic to songs in "Faust" has been composed by many:—

"Der König in Thule" by Zelter, Reichardt, Schubert, Marschner, G. W. Fink, Jos. Klein, A. B. von Lauer, J. G. Quandt, L. Lenz, Liszt.

"Gretchen am Spinnrade" by Zelter, Schubert, Löwe, Weinbrenner, Hetsch, Wickmann, Lenz, Zenger.

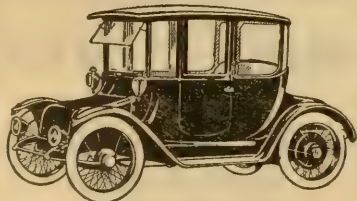
"Gretchen vor dem Muttergottesbilde der Mater Dolorosa" by Schubert, Lauer, Zenger, Löwe, Lenz, Freudenberg.

"In Auerbachs Keller": "Es war eine Ratt'" by Lauer; "Es war einmal ein König," Lauer; Kanon (four voices), "Uns ist so kanibalisches wohl," Lauer; "Es soll sich nirgends doch so gut," Kuntze.

"Geisterchor," for male chorus and orchestra, by W. Speidel.

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There have been burlesque plays with music, operettas, as "Doktor Faust's Vetter," music by L. de Saint Lubin" (Berlin, 1830); "Doktor Faust's Zauberkäppchen" by Hebenstreit (Vienna, 1843); "Der Moderne Faust" by Genée (Vienna, 1855); "Le faux Faust" by Fr. Et. Barbier (Paris, 1858); "Margarethal and Fäustling" by J. Hopp; many others, of which the two most conspicuous are "Le petit Faust," opéra-bouffe, text by Crémieux and Jaime fils, music by Hervé (Paris, Folies-Dramatiques, April 23, 1869,—Hervé, Faust; the other parts taken by Mmes. Van Ghel (Méphistopheles), Blanche d'Antigny, Messrs. Milher and Vavasseur),—and "Faust-up-to-Date" (Gaiety Theatre, London, October 30, 1888), text by Sims and Pettitt, music by Meyer Lutz, whose serious opera, "Faust and Marguerite," mentioned above, produced at the Surrey Theatre, London, in 1855, was based on the drama of that name played by Charles Kean, his wife, and company. In this burlesque Florence St. John took the part of Marguerite; E. J. Lonnon, Mephistopheles; Violet Cameron, Faust; Fanny Robina, Siebel. "Le petit Faust" and "Faust-up-to-Date" came to Boston, the former produced by Aimée and her company, the latter by the London Gaiety Company.

ENTR'ACTE.

WANTED, AN IDIOM!

BY ROBIN H. LEGGE.

(The Daily Telegraph, London, November 11, 1916.)

Let me make a humble confession. I went one day during this week to a concert of no great pretensions, yet a perfect thing in its quiet, unassuming way. It began at the orthodox hour of three, or thereabouts; I was there when it began, anyway, and I remained not only to the end of the programme but even to hear the encore piece with which the concert ended. Now, my humble confession is this. I can bear usually with an hour of really good music really well played, and when I go a-concerting I always study the programme beforehand in order to note what I take to be the clou of the concert. On the present occasion I could not find a *clou*. It was all *clou*, so to say. But in rath I did not realize this fact until the concert was well under way. And now when I come to look over the programme there seems precious

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little in it to stir up one's soul, if so be a similar programme should present itself again next week or the week after. Yet my soul was stirred. It may be that that element of my being "threw back" over the centuries, for there was not a note in the scheme that was less than about 200 years old. But for all this hoary antiquity I loved "The Laird o' Cockpen," "As I walked out one May morning" (in announcing which even the accomplished singer could not refrain from getting the accent wrong. Read it and try!), "Buy broom bizzums," or "Young Waters," or the delicious yarn of "The Hundred Pipers," or that of the particular Phillis "who was a faire maide," or even the "Pretty, pretty ducke." Or more particularly "When flow'ry meadows," or "In going to my lonely bed," "The Silver Swan," or Weelkes's "The Nightingale." I acknowledge and confess that I loved them all, and I would dearly love to pass in these strenuous days just such another afternoon in their glorious company. Why? I wonder.

I wondered then while listening, and I am wondering still. Yet I feel sure that in my heart of hearts I know perfectly well why I revelled in the comparatively unsophisticated strains of the old-world music. It rang true. There you have it. In these old English and Scottish tunes there was that which was unmistakably of the soil or in the blood. But, as I said, it is all "hundreds of years" old! Now, if any other hearer was struck as I was, has it dawned on him or her that the question of age has nothing to do with the matter of the idiom at all (though this is clearly a case of idiom), and that more than possibly the reason why British music has been under something of a cloud for many years in the immediate past is precisely because that idiom which is unmistakable to us when it comes down the long centuries has been lost to us as a living thing? I feel convinced that this is the reason why so much of our own modern music does not, as music, make the appeal

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that it might be expected to make to us. It does not speak to us directly enough or with a sufficiently vivid living force as the music of the centuries ago spoke to our forebears, and, through them, speaks to us even now. But, if this be so, what is the remedy? Frankly, I make another confession, namely, that I don't know.

Of course, I know that there is a very goodly company of native composers who pin the last article of their artistic faith on the revival of the folk-song as a basis for what really is the revival of the native idiom that is clear to-day in much of the music mentioned above. And I know—I have suffered rather severely from it!—that the folk-song enthusiasts urge that nothing idiomatic can come out of our music, or, for that matter, into it, until the said folk-song has been revived, to which end they urge, as examples, the cases of Russia and France. But there is all this most material difference, that the folk-song of Russia and France, however antique, is still a living thing, and has never been dead! T'schaikowsky, ill in bed, heard the man who was painting the outside of his house sing the tune he uses as the basis of the slow movement of one of his quartets, and it is a tune quoted as an ancient folk-tune in every collection of Russian folk-song with which I am acquainted. Then Moussorgsky uses many tunes of a similar character, as did most of his contemporaries and successors until the coming of the modern "revolutionaries." Again, that which purports in some places to be essentially French—the music of Debussy, for example—well, is it what is generally known as French music? Had it its "generation" in France, I mean as to idiom? But let that pass. The point is that there are parts of France to-day where the folk-songs of the past centuries are still a living force, and their idiom has been adopted into the language, as it were. Where in England (I do not say anything here of Scotland or Wales, still less of Ireland) are the "folk-songs" of a more ancient date than "We don't want to fight, but, by Jingo, if we do!" kind of thing to be found still flowering annually? I hope I am in error, but I confess to thinking that when the hand of trade usurped the land and dispossessed the swain, the folk-song began to die out of general use, and with it the specific idiom which I think I found again in the songs and part-music mentioned above.

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And is it or is it not the case that when something is attempted nowadays on the lines of the old, this same "old" goes no farther back than the Handelian times or those of old Arne? I do not for a moment think that any particular good would accrue even if our composers went back as far as Tubal Cain (whose surname looks English!) and slavishly imitated. I would go farther, and say that in this matter of the once clear idiom, that idiom has been lost, and that the solitary hope of salvation is to evolve another—not an imitation—that shall suffice for the expression of life of to-day, for nothing but life is worth depicting in terms of music. But something better for a national British idiom must be discovered than the slavish imitation of the horrible Teutonic idiom that has served so long and so badly for more than a long generation! There is a crying need, for example, for something that shall give us idiomatically English music in the multitude of variations so common nowadays upon old English tunes. No longer do we feel that we can be satisfied with "Drink to me only with thine eyes" with a dozen of variations written by the pale ghost of Brahms. But how are we to get the idiomatically English variations, that is, the English "idiom" that is so essential? So far as I am concerned, all I can say at this moment is, that Echo answers "How?" A means must be found, however. No more must we have a hybrid music passing itself off as the real English article, for we once possessed an idiom of our own, and must find it again. We shall be no better off if the future music is imitative of the Russian idiom that is based upon the Russian folk-song which is as alive to-day as ever it was, or on the French. It is not restful to realize that after the war we may possibly see the place of, say, the old Peters edition of music taken not by the publications of British firms, but by those of France and America, for however much we may hate the German edition, however much we may like to see it ousted, as we all do, it will not materially improve trade matters if its place is not taken by English publications. And if this is true on the trade side, how infinitely greater is its meaning on the side of the art itself.

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Programme

I.
Sonate Op. 24, for violin and piano - - - Sylvio Lazzari
(Dedicated to Eugene Ysaye)

I. Lento.
II. Lento.
III. Con fuoco.

MM. YSAYE and DAMBOIS

II.
Concerto in A minor, No. 22 - - - Viotti
(With cadenza by Ysaye)

I. Moderato.
II. Adagio.
III. Agitato assai.

M. YSAYE

III.
(a) Chant d'Hiver (Poëme No. 3) - - - Ysaye
(b) Divertimento (Fantasie) - - - Ysaye

M. YSAYE

IV.
La Muse et le Poëte (duet for violin and 'cello) - Saint-Saëns
MM. YSAYE and DAMBOIS

V.
(a) Havanaise - - - Saint-Saëns
(b) Berceuse - - - Fauré
(c) Polonaise in D - - - Wieniawski

M. YSAYE

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JORDAN HALL SATURDAY AFTERNOON, MARCH 17, 1917, at 3 o'clock

EMILIO DE GOGORZA

BARITONE

Miss HELEN M. WINSLOW, Accompanist

PROGRAMME

- I.
Recit. et Air, "Diane Impitoyable" ("Iphigénie en Aulide") Christoph Willebald Gluck, 1774
- II.
a. Air, "De ma barque légère" ("Anacreon") André E. M. Grétry, 1797
b. Air, "Adieu, chère Louise" ("Deserteur") Pierre A. Monsigny, 1769
c. "Chanson Bachique" ("Anacreon") André E. M. Grétry, 1797
- III.
a. Feldeinsamkeit Johannes Brahms
b. Es blinkt der Thau Anton Rubinstein
c. Cecile Richard Strauss
- IV.
a. On the Seashore of Endless Worlds J. A. Carpenter
b. In Silent Night S. Rachmaninoff
c. Marishka Francis Korby
- V.
a. Canto del Presidiario (by request) F. M. Alvarez
b. Tavira o' la Romeria (Zortzico), Chanson basque B. de Ercilla
c. Canción del Postillon Enrique Granados
- VI.
a. Il était une fois jadis André Caplet
b. Le gardeur de chèvre, Op. 14 René Lenormand
c. Première danse J. Massenet
- Management, WOLFSOHN MUSICAL BUREAU. Local Management, L. H. MUDGETT.
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JORDAN HALL MONDAY AFTERNOON, MARCH 19, 1917, AT THREE

GRETA TORPADIE

SOPRANO

IN SONG RECITAL

COENRAAD V. BOS, Pianist

PROGRAMME

- I. My mother bids me bind my hair Haydn
Skylark, pretty rover Handel
Fingo per mio diletto Anonymous
- II. SCANDINAVIAN:
Efteraar Lange-Müller
Titania Peterson-Berger
En Slända Sibelius
Fylgia Stenhammar
Sylvelin Sinding
Efter en Sommerfugl Backer-Gröndahl
- III. Lamento Lenormand
Mandoline Dupont
Crepuscule du Soir Mystique Poldowski
Le Clavecin Dell 'Acqua
L'Oiseau bleu Decreus
- IV. Das verlassene Mädelein H. Wolf
Die Forelle Schubert
Es traumte mir Brahms
Das Mädchen spricht }
I'm tellin' ye guidbye, lad (Manuscript) Tweedy
My Fawn (Manuscript) Jonson

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Management, L. H. MUDGETT

STEINWAY PIANO USED

SUNDAY AFTERNOON, MARCH 18, 1917, at 3.30 o'clock



BY

JULIA CULP

ASSISTED BY

COENRAAD V. BOS . . . Pianist

I.

Der Lindenbaum
Lachen und Weinen
Gretchen am Spinnrade
Litanei

Schubert

Mme. CULP

II.

Sonate, C major

Mozart

Allegro—Andante—Allegro vivace.

COENRAAD V. BOS

III.

Japanese Death Song -
Indian Love Song - -
Deep River (Negro Melody)
I'm wearing awa', Jean -

Earl Cranston Sharp

T. Lieurance

Arr. by Wm. A. Fisher

Arthur Foote

Mme. CULP

IV.

Das Mühlenrad
Hans und Liesel
Der Tyroler und sein Kind
Phyllis und die Mutter

Old German Folksongs

Mme. CULP

V.

Elegie	-	-	-
To Elise	-	-	-
Pierrette	-	-	-

Rachmaninoff

Beethoven

Beethoven Chaminade

COENRAAD V. BOS

VI.

Nachtigall
Schalbe sag' mir an
Wiegenlied
Vergebliches Ständchen

Brahms

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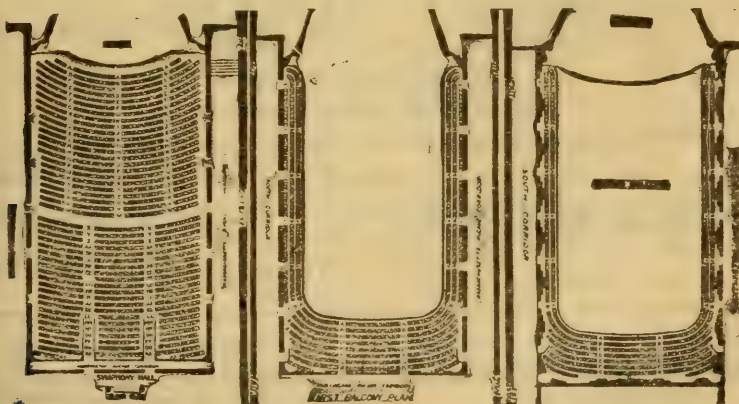
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MARCH 23

AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 24

AT 8.00 O'CLOCK

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Mahn, F. Tak, E.	Fiedler, B. Spoor, S.	Berger, H. Sülzen, H.	Goldstein, S. Fiedler, A.
Habenicht, W. Fiumara, P.	Pinfield, C. Gunderson, R.	Gewirtz, J. Rosen, S.	
Gerardi, A. Kurth, R.			

VIOLAS.

Ferir, E. Wittmann, F.	Werner, H. Schwerley, P.	Gietzen, A. Berlin, W.	v.Veen, H. Kautzenbach, W.
Van Wynbergen, C. Blumenau, W.			

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BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
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FLUTES.

Maquarre, A.
Brooke, A.
de Mailly, C.
Battles, A.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Mimart, P.
Vannini, A.

BASSOONS.

Mosbach, J.
Mueller, E.
Piller, B.

ENGLISH HORN
Mueller, F.

BASS CLARINET.
Stumpf, K.

CONTRA-BASSOON.
Fuhrmann, M.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

HORNS.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

TRUMPETS.

Heim, G.
Mann, J.
Nappi, G.
Kloepfel, L.

TROMBONES.

Alloo, M.
Belgiorno, S.
Mausebach, A.
Kenfield, L.

TUBA.

Mattersteig, P.

HARPS.

Holy, A.
Cella, T.

TYMPANI.

Neumann, S.
Kandler, F.

PERCUSSION.

Zahn, F. - Gardner, C.
Burkhardt, H.

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(b) Rite
(c) Cortège funèbre

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 - II. Allegro appassionato.
 - III. Andante.
 - IV. Allegretto grazioso.
-

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OVERTURE TO GOLDONI'S COMEDY, "LE BARUFFE CHIOZZOTTE," OP. 32.
LEONE SINIGAGLIA

(Born at Turin on August 14, 1868; still living.)

This overture was possibly suggested by the celebration of the two hundredth anniversary of Carlo Goldoni's birth (February 25, 1707, at Venice). The overture was performed for the first time in the spring of 1907 at a symphonic concert at La Scala, Milan, led by Arturo Toscanini. The score was published in 1908. Arrangements of it for pianoforte solo duet, made by Ernesto Consolo, were published at the same time.

"Le Baruffe Chiozzotte" is the title of a comedy written by Goldoni for Venice in 1761. It may be translated into English, "The Squabbles of the People of Chioggia." This little fishing village is a few miles from Venice. The story of the comedy is simple. Fishermen basket the fish which they have caught, and the women sit in the main street, knit lace, and chatter. Suddenly there is angry confusion, for a quarrel arises. There are shrieks and blows. The street is opposite the beach, and the fishermen rush to take part in the row. The lovers, Lucietta and Titta-Nane, take sides, and abuse each other. At last the magistrate arrives and makes peace. He calls for food and wine, and there is fiddling, there is dancing.*

* See "Goldoni: a Biography," by H. C. Chatfield-Taylor (N.Y. 1913), pp. 348-358.

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An opera in two acts, "Le Baruffe Chiozzotte," music by Tommaso Benvenuti, was produced at Florence, January 31, 1895.

Sinigaglia's overture is supposed to portray the general character of the comedy. The overture, dedicated to the composer's sister Alina, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, snare-drum, triangle, cymbals, Glockenspiel, and the usual strings. It begins Allegro con spirito, D major, 2-2, with a lively subject, fortissimo, for full orchestra. This is worked at some length with a subsidiary theme of a quieter nature. There is a transition motive. The second chief theme, or "song theme," is in G major, moderatamente mosso, with the melody given first to the oboe and later to the first violins. This theme has also its subsidiary ('cello). The pace grows faster, the mood is gayer, and a motive is introduced (Allegro moderato) which has the spirit of the first theme. The wood-wind instruments and violins have a gossiping figure which is developed. The song theme, with the latter part changed, re-enters. The Allegro moderato motive is again brought in and then the lively first subject. There is a short coda. It will be seen that the overture is not in the strictly orthodox sonata form.

The first performances of this overture in the United States were by the Theodore Thomas Orchestra at Chicago, December 11, 12, 1908.

The first performance in Boston was at a "Pop" concert in Symphony Hall, Mr. Strube conductor, on May 3, 1909.

The overture was performed here at concerts of the Boston Symphony Orchestra on March 11, 1911, Mr. Fiedler conductor; April 9, 1915, Dr. Muck conductor.



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Goldoni says of this comedy in his *Memoirs*: "I composed a Venetian piece entitled 'The Chioggian Brawls,' a low comedy that produced an admirable effect. . . . I had been coadjutor of the criminal chancellor at Chioggia in my youth. . . . My position brought me in contact with that numerous and tumultuous population of fishermen, sailors, and women of the people, whose only place of meeting was the open street. I knew their manners, their singular language, their gaiety and their spite; I was enabled to paint them accurately; and the capital, which is only eight leagues distant from the town, was perfectly well acquainted with my originals."

Goethe wrote from Venice on October 10, 1786: "At last I can say I have seen a comedy: they played to-day at the San Luca Theatre 'Le Baruffe Chiozzotte,' which I should interpret, 'The Brawls and Shouting of Chioggia.' The characters are all sea-faring men, inhabitants of Chioggia, and their wives, sisters, and daughters. The usual babble of such people in good and evil—their dealings with one another, their vehemence, but kindness of heart, commonplace remarks, and spontaneous manners, their naïve wit and humor—all this was skilfully imitated. The piece is by Goldoni, and as I had been only the day before in the place itself, and as the voices and behavior of the sailors and people of the seaport still echoed in my ears and floated before my eyes, it was a great joy to me; and although I did not understand many a feature, I was nevertheless, on the whole, able to follow it pretty well." When the plot was beyond his understanding, he let it go as "an endless din of scolding, railing and screaming. . . . I never saw anything like the noisy delight the people evinced at seeing themselves and their mates represented with such truth to nature. It was one continued laugh and tumultuous shout of

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exultation from beginning to end. . . . Great praise is due the author, who out of nothing had here created a most amusing entertainment."

*
* *

Sinigaglia from the beginning devoted himself to composition. His first teacher was Giovanni Bolzoni, director of the Conservatory of Music at Turin, and he continued his studies at Vienna with Dr. Eusebius Mandyczski. In Vienna he became acquainted with Dvořák and Goldmark, who were much interested in him, and Dvořák gave him lessons as a private pupil. Sinigaglia's first compositions were violin pieces, pieces for violoncello and pianoforte, songs, duets, choruses and canons for female voices, pieces for wind instruments. A Concert Étude, Op. 5, for string quartet, spread his fame, which was firmly established by the appearance of his Concerto in A major for violin and orchestra, Op. 20 (1901), first played by Arrigo Serato.* His Scherzo for strings took a prize in competition. The later works are as follows: Op. 19, Twelve Variations on a theme of Schubert's ("Heidenröslein") for oboe and pianoforte; Op. 22, Variations on a theme by Brahms for quartet; Op. 26, Rapsodia piemontese for violin and orchestra (1905);

* Serato was born at Bologna, Italy, February 7, 1877. His father was a violinist and a professor in the Bologna Conservatory. The son studied the violin with Federigo Sarti, and began to play in public at an early age. In 1895 he played in Berlin with success, and thus won a reputation in Germany. He played in Boston at a concert in the Boston Theatre, November 8, 1914: concertó by Vitali; Romance and Finale of a concerto by Wieniawski; Schumann's Abendlied and Sarasate's Zigeunerweisen; also pieces in response to recalls. His associate was Mr. George Mitchell, tenor.

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Op. 27, Quartet in D major; Op. 28, two pieces for horn and pianoforte; Op. 29, Romanze in A major for violin and orchestra (1906); Op. 31, Danze piemontesi on folk themes for orchestra, Nos. 1, 2 (1907); Op. 33, Serenade for violin, viola, and violoncello (1908); Op. 34, Four Canzoni for voice and pianoforte; Op. 35, Two Charakterstücke (No. 1, Regenlied; No. 2, Étude Caprice) for string orchestra; Piemonte, suite for orchestra on folk-tunes, Op. 36—Per campi e boschi, Un balletto rustico, "In Montibus Sanctis," Carnevale Piemontese. Earlier works not mentioned above are two pieces for violoncello and orchestra, Op. 16; "Am Altar," adagio for strings.

The Piedmontese Dances at once were popular throughout Europe. Sinigaglia's Concert Étude, Op. 5, was played in Boston by the Kneisel Quartet, January 9, 1906. The Quartet in D major was produced at a concert of the Flonzaley Quartet, January 21, 1908. The Rapsodia piemontese has been played in Boston, by Mr. Kreisler, February 1, 1908 (with pianoforte accompaniment).

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(Born in July, 1880, at Geneva, Switzerland; now living in New York.)

These poems, the first work of a "Jewish Cycle," composed in 1913, are dedicated to the memory of the composer's father. They are scored for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons (double bassoon for the third poem), four horns, two trumpets (a third trumpet for the march), three trombones, bass tuba, kettledrums, and other pulsatile instruments, harp, celesta, strings.

We are indebted to Mr. Bloch for the following notes:—

"It is not my purpose, not my desire, to attempt a 'reconstitution'

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of Jewish music, or to base my work on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.

"All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers way down in our soul.

"The 'Jewish Poems' are the first work of a cycle. I do not wish that one should judge my whole personality by this fragment, this first attempt, which does not contain it. The 'Psalms,' 'Schelomo,' 'Israel' are more representative, because they come from the passion and the violence that I believe to be the characteristics of my nature. In the 'Jewish Poems' I have wished in some way to try a new speech, the color of which should serve my future expression. There is in them a certain restraint; I hold myself back; my orchestration is also guarded. The 'Poems' are the first work of a new period; they consequently have not the maturity of the 'Psalms' or of 'Israel.'

"It is not easy for me to make a program for the 'Poems.' Music is not translated by words. The titles, it seems to me, should sufficiently inform the hearer.

"I. DANSE. This music is all in the coloring; coloring rather sombre, mystical, languorous.



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"The form is free, but it is really there, for I believe that our constitution demands order in a work of art."

* * *

Mr. Bloch, the son of a merchant, showed musical talent at an early age. He began to play the pianoforte when he was eight years old. In 1895-96 he studied solfeggio and the elementary principles of music with Émile Jaques-Dalcroze and the violin with Louis Rey. In 1896 he went to Brussels. There he took violin lessons of Eugène Ysaye and studied composition with Rasse, a pupil of César Franck. Remaining in Brussels for three years, he went to Frankfort-on-the-Main, where Ivan Knorr was his teacher. The years 1902-03 were spent in Munich. He had begun to write a symphony in Frankfort. After a lesson or two with Ludwig Thuille in Munich, Mr. Bloch became his own teacher. After a sojourn in Paris, 1903-04, he returned to Geneva. There he found his family's affairs in bad condition. He became the book-keeper in his mother's shop. In his spare hours he worked on his opera "Macbeth." In 1909-10 he conducted subscription orchestral concerts at Lausanne and Neuchâtel. From 1911 to

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1915 he gave one hundred and fifteen lectures on æsthetic subjects at the Conservatory of Music in Geneva.

M. Romain Rolland, visiting Geneva, happened to hear Mr. Bloch's symphony led by the composer. When Miss Maud Allan engaged Mr. Bloch as conductor of the orchestra which was to accompany her in her tour through this country, M. Rolland wrote him a letter: "Your symphony is one of the most important works of the modern school. I do not know any work in which a richer, more vigorous, more passionate temperament makes itself felt. It is wonderful to think that it is an early work. If I had known you at that time, I should have said to you: 'Do not trouble yourself about criticisms or praises, or opinions from others. You are master of yourself. Do not let yourself be turned aside or led astray from yourself by anything whatever: influences, advice, doubts, anything.' From the very first measures to the end of such music one feels at home in it. It has a life of its own; it is not a composition coming from the brain before it was felt."

Mr. Bloch made his first appearance as a conductor in this country in New York at the 44th Street Theatre, October 16, 1916, when the Maud Allan orchestra accompanied the dancer and played orchestral pieces, among them Bloch's "Hiver-Printemps." There were other concerts.

* * *

The list of Mr. Bloch's compositions is as follows:—

1900. A symphonic poem, "Vivre—Aimer."

1901-02. Symphony in C-sharp minor. Mr. Bloch writes: "It

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has been refused by the majority of conductors in Europe because 'I was unknown.' "

1904. "Macbeth," a lyric drama in three acts, with prologue (seven scenes), libretto based on Shakespeare's tragedy by Edmond Fleg, was begun. It was performed for the first time at the Opéra-Comique, Paris, on November 30, 1910. There were ten performances that year. The cast was as follows: Macbeth, Albers; Macduff, Vieuille; Duncan, Feodoroff; Le Portier, Delvoye; Malcolm, Mario; Le Meurtrier, Azéma; Banquo, Jean Laure; Lennox, Gilles; Le Vieillard, Payan; 1re Apparition, Guillamat; Le Serviteur, Pasquier; Lady Macbeth, Lucienne Bréval; Lady Macduff, Miss Vauthrin; Une Sorcière, Miss Brohly; Une Apparition, Miss Raveau; Une Sorcière, Miss Charbonnel; Une Sorcière, Miss Espinasse; Le Fils de Macduff, Miss Carrière; Fléance, Miss Fayolle; Un Enfant, la petite Privat. Ruhlmann conducted.

1904. "Hiver-Printemps," orchestral poem.

1906. "Poèmes d'Automne" for voice and piano (or orchestra).

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1913. "Trois Poèmes Juifs" for orchestra.

1913-15. "Psaume 114," "Psaume 137," for soprano and full orchestra; "Psaume 22," for baritone and full orchestra. Edmond Fleg made a translation of these Psalms from the Hebrew, a translation intended to preserve the Hebraic accent of ruggedness. The Psalms are "When Israel went out of Egypt"; "By the rivers of Babylon"; "My God, my God; why hast thou forsaken me?"

1913-16. Symphony, "Israel," for full orchestra. Two movements are now complete.

1916. "Schelomo" (Solomon), Hebraic Rhapsody for violoncello

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solo and full orchestra. The Solomon is the cynical old ruler—to whom "Ecclesiastes" is falsely attributed.

1916. Quartet in B major. This quartet was played in Boston at an extra concert of the Flonzaley Quartet on January 8, 1917. The first movement, Lamento, is "essentially Hebraic, a mingling of violence and grief," to quote the composer. "I ask my friends when they play it to think of the Bible, the ardor of the Psalms and the hot pulsing blood of the Orient. I ask them to think of those poor devils whom one meets at times in the streets or along country roads, with long beards, dirty, sad, despairing, and yet holding fast to some obscure glimmering hope while they mutter their Hebrew prayers. . . . Some of my themes are a direct result of my recollections of a painting by Gauguin. They embody something of Tahiti, of the distant Papuan isles."

Mr. Bloch in his letter also mentions a "Symphonie orientale" on Jewish themes (1916); an "Orientale" for full orchestra (1917); a Jewish opera, "Jézabel," already begun, and numerous sketches for other Jewish works.

Interesting articles about Mr. Bloch as a musician have been published.

Pierre Lalo's elaborate review of "Macbeth," published in *Le Temps* of December 31, 1910, has been reprinted in pamphlet form.

"The Music of Ernest Bloch," by Paul Rosenfeld, was published in *The Seven Arts* of February, 1917.

Mr. H. K. Moderwell contributed an article to the *Boston Evening Transcript* of December 30, 1916.

See also an article by Mr. Frederick H. Martens in *Musical America* of November 25, 1916.

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"Man and Music," written by Mr. Bloch and translated by Mr. Waldo Frank, was published in *The Seven Arts* of March, 1917. We quote passages from this essay:—

"Since Wagner's time no great conception, no great conviction, has fertilized mankind. On the other hand, the critical instinct has developed, the positive sciences have reigned; industrialism and the vulgarization of art, heightened communication and interchange of ideas have foisted on our consciousness a febrile mixture of thought and feeling. We find the most hostile theories living side by side. The old convictions are shattered, and new ideas are not strong enough to become convictions. Everywhere there is chaos. And art indeed has been the mirror of our uncertainties. It is significant to find in a single epoch the flourishing of works and styles so varied and so opposed: Reger to Strauss; Mahler to Schönberg; Saint-Saëns to d'Indy or Debussy; Puccini to Dukas. Our arts tend more and more towards an individualistic, non-representative and non-racial expression. Nor is the factitious renaissance of national arts which manifested itself before the war to be taken seriously. The ardor of these prophets was an affair of the will, of the intellect. Their influence on the real domain of art is negligible.

"There can be no doubt, for instance, that a great artist like Claude Debussy stands for the best and purest traditions of the French, but he is representative chiefly æsthetically and in form. The essence of his inspiration has little in common with the present state of France. He stands far less for France than a Rabelais, a Montaigne, a Voltaire, a Balzac, a Flaubert. He represents in reality only a small part of his country.*

"Debussy represents the goal of the preraphaelite doctrines pro-

* Perhaps it is unjust to seek this manifestation of France in her music. Her poets and novelists, painters and sculptors, are certainly more typical. Each race has its arts of predilection.—E. B.

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pounded by the symbolist poets and painters of France. Above all, he represents Claude Debussy. And it is precisely in this fact that his immense value lies; his personality, his special individuality."

Mr. Bloch writes that Debussy met with the usual fate: at first he was ignored; now he is admired only for his superficial qualities.

"An army of imitators, of second-hand manufacturers, pounced on the technique of Claude Debussy."

"The peculiar accent of a peculiar personality became a debased tongue." The consequence, as with Wagner, has been a constant musical depreciation. Ears craving wilder complexities are now incapable of the fresh beauty of old masterpieces. The new school is the slave of novelty. The new æsthetic is based exclusively on technical considerations.

The world of art, Mr. Bloch finds, is divided into two great currents. "The lower one is that of the masses: their facile taste is sinking with the love of platitudes and the weight of mechanical inventions—phonograph, pianola, cinematograph. The other current is that of the 'high-brow.' With perverted taste, it looks on art as a luxury, as a purveyor of rare sensations, as a matter of intellectual acrobatics. Both on its higher and lower levels art has broken with life. And this, doubtless, explains why the fearful events now transfiguring mankind have had so little effect upon it."

* * *

Mr. Moderwell represents Mr. Bloch as saying that his Jewish music is not based on Jewish themes. "The themes are all my own

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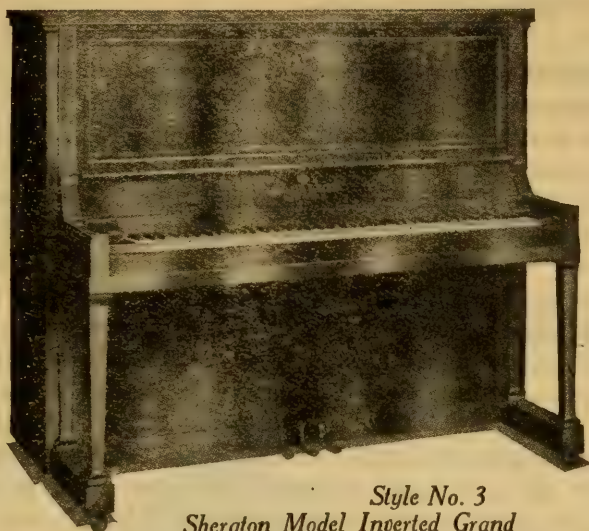
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and are not even in the manner of the traditional Jewish melodies which themselves are of doubtful antiquity. Superficially, my works are not Jewish at all. The learned Jews will no doubt reject them altogether. In fact, I expect the strongest opposition to my work to come from Jews. But I have tried to express the soul of the Jewish people as I feel it. . . . I cannot tell whether others will feel it as I feel it, but I believe that at times I have succeeded in writing what can justly be called Jewish music."

* * *

Mr. Rosenfeld reviews the works of preceding composers who have hitherto represented "Judaism in music." "Was it really infertility of invention that hampered them? In the light of Mr. Bloch's music, I begin to understand their aridity. After all, it had its root in the spiritual war that divided each one against himself. There was operative in each of them a secret desire to escape his race. They were fugitive from the national consciousness. Rent inwardly, distrustful of their proper reactions, uncertain in their contact with life, what freshness of apprehension and speech was left them? The bourn of impulse was sealed. It was not that they did not write 'Jewish' music, express experiences solely Jewish, utilize the racial scales and the melodies. The artist of Judaic extraction does not have to concern himself with exclusively racial subjects. The whole world is open to him. He can express his day as he will. One thing is necessary, however. He must not inhibit any portion of his impulse. . . . An inhibited, harried impulse was manifest in each of them. And so, like Meyerbeer, convinced of the worthlessness of their sentiments, they manufactured spectacles for the operatic stage. And pandered to a taste which they, least of all, respected. Or, like Mendelssohn, they tried to express themselves in the alien medium of Teutonic



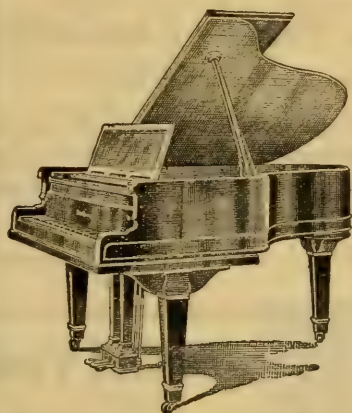
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romance, and produced music that resembles most the efforts of a man with marked Yiddish accents who affects a precious English, and interlards it with bits of Keats and Francis Thompson. Or, with Rubinstein, they gloved themselves in a salon style that permanently concealed all vestiges of the human flesh beneath. Some, no doubt, would have been true to themselves. Goldmark is an example. But his desire remained intention only. For his method was a little childish. He conceived it to be the lying on a couch amid cushions, the sniffing at orient perfumes in scent bottles. He did not realize that the couch was a comfortable German *canapee* (*sic*), and that through the

‘Sabeañ odours from the spicy shore
Of Araby the blest’

there permeated the doubtless very appetizing smell of Viennese cookery. He was no more successful than the renegade others. After all, Wagner’s stricture* was just.”

ENTR’ACTE.

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(From the *London Times*, September 23, 1916.)

The destiny which shapes the ends of Sir Henry Wood’s concerts has decreed an epidemic of the Pianoforte Concerto. We do not argue with an epidemic; we endure what is sent for our good. Ten plagues delivered Israel from the house of bondage, but twelve have reduced

*The allusion is to Wagner’s famous pamphlet “Das Judenthum in der Musik,” published in 1850 under the pseudonym Karl Freigedank.—P. H.



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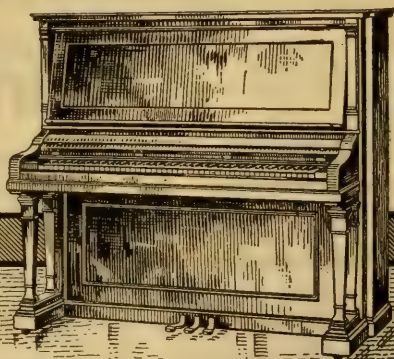
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the mind of the Queen's Hall audience to a jelly. All their waves and storms have gone over it so often that it no longer knows the difference between good and evil. It catches feebly at any outward sign—a man in khaki or a boy in an Eton collar—as an excuse for applauding generously and indiscriminately. Unthinking praise has, quite naturally, induced brainless playing. An audience gets the performance it deserves. We do not expect finished work in time of war—though when Mr. Moisevitch likes to give it we accept it gratefully—but we do expect a little more human feeling than usual; and we have had a little less.

The Pianoforte Concerto is, perhaps, more liable to abuse than any other form of music. The forces engaged are so tremendous; and these, like all power, can be used for selfish ends, and ask therefore at every point for checks and balances. No music has such need of Attic salt; for the concerto is, in idea, only Greek tragedy over again. The Protagonist is to supply the dramatic incident, and the chorus to turn it to lyrical account.

Meanwhile, in its purpose, the concerto addresses itself to a very practical question—how to make a crowd musical. A crowd is not naturally musical; it cannot originate, it can only follow. An orchestra may be, and not seldom is, a most unmusical body; for a number of experts cannot of themselves agree upon one meaning for a thing which is susceptible of many meanings until they yield up their will completely to one man—that is, until they cease to be a crowd and become a regiment. This is usually brought about by one who waves a stick in front of them; but it is still better done by one who will share their risks and lead them to the deadly breach. They then forget their own several ailments; they forget their pride of place at the first desk, they forget to mouth their solos, to bear down their

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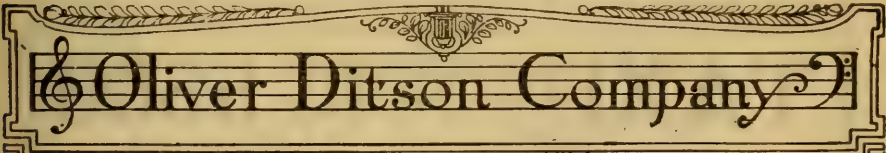
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neighbors by an incisive entry, to grumble at the poor light or illegible copy, or insufficient elbow room, or to anathematize the habitual delinquents behind them, and think only of the glory that is set before them.

And the leader has to remember that he is not there for nothing, least of all for himself. When he forgets this, and thinks he is somebody of importance, he is lost. The training to which he has submitted, the thought he has given to the work, and the care he has spent upon details—none of these are wasted; but when he comes into action he has to think first of the men behind him. It is only on their shoulders that he can be borne to victory. He must play to them and not to the gallery—and there is no good player that does not know the difference. He must feel that what happens to him does not matter; it is what happens to them. A counsel of perfection, it may be; but it is by such counsels only that human endeavor reaps its moderate harvests.

As to this waving of the stick, one sometimes wonders whether poor old Spohr, with those interminable concertos which he led with his bow, and the composers who sat at the harpsichord before conductors were invented, did not find the springs of real music more readily than do the present wielders of the divining rod. We could not revert to type, of course, in these days of 48-stave music paper and starving third flutes and eighth horns; but we may confess that we do not say so much to the square foot as the eighteenth century did, and that the demand for *ripieni* was more calculable than the caprices of a modern score. Our music, like all else, is becoming more machine-



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BOSTON NEW YORK

made and less personal. It lacks brains. A huge orchestra is a huge democracy; and one looks back wistfully to the days when one man was better than another.

The concerto—piano or violin or other—used and not abused might help to quicken musical perception and restore the centre of gravity. Schumann's in A and Beethoven's last two are so transparently clear that, given the necessary qualifications in the pianist, they almost play themselves. The depths of Mendelssohn's violin concerto are all known and charted, while those of Beethoven's will never be wholly plumbed. But there is plenty of scope for any one who can show us what to think of Brahms or Elgar in D, who can read the portents in the Russian sky, and absorb some of the unerring taste of France.

CONCERT PROGRAMMES.

(From the *Daily Telegraph*, London.)

Are our concert programmes, for the most part, too "heavy"? A correspondent, who signs himself "A Real Music-Lover," asserts that they are, and it may well be that there are others, no less entitled to such a description, who are somewhat of the same opinion. This particular "music-lover's" standpoint is interesting. Let us consider it for a moment. In the first place, what, precisely, does he mean by the term "heavy" as applied to the kind of fare more or less typical of that provided by concert-givers? On this point we cannot do better than let our correspondent speak for himself.

"Is the average—say orchestral—programme," he asks, "drawn up in a way to make the widest popular appeal? I think not. The idea

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seems to be that a concert must invariably be something very solemn and weighty—something that only the highly-educated can understand and appreciate. What real justification is there for narrowing by this means the public to whom musical entertainments might, and should, appeal? Do the people who give concerts, and arrange these programmes, consider it beneath their dignity to include music of a less ponderous kind, works such as the ordinary music-lover like myself can enjoy?" The writer adds that he is speaking, not only for himself, but on behalf of "thousands more" who, he believes, would become more regular frequenters of concerts if they were less restricted in their appeal.

Frankly our sympathies are all with this "Real Music-Lover." Obviously he is very much in earnest, and, with him, we are wholly of opinion that there are probably "thousands more" in a city like London who share his views. If you doubt it, take the case of the Queen's Hall Promenade Concerts. Our correspondent points himself in that direction as showing how numerous a public there is for orchestral concerts that are rightly reckoned high-class without being "stodgy." Nobody needs to be told that symphonies, concertos, and other works in the large forms are by no means excluded from the "Prom" programmes. But, unquestionably, they do contain a far greater variety of music and consequently appeal to a wider diversity of musical tastes and sympathies than the average concert.

In this matter one cannot help thinking that our concert-givers, for the most part, are far too conservative. It would seem as though their point of view is that there is only a limited public for concerts, and that if they were to venture upon experiments by offering them something different from the kind of music they have been accustomed to, there would be a risk of losing their support. But it surely does not follow, because A is all for music of the most severe and "serious" order, that B and C might not welcome a scheme containing also music less serious? And most assuredly the intrinsic value of a musical work is not conditioned by the degree of its "seriousness"—or its length.

We must not be thought to decry the "classics." But does not a palpable fallacy lie in the assumption—by no means uncommon—that

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no music-lover deserves to be so called who has ears only for a work of the pretensions—and dimensions—of a four-movement sonata or symphony. A work is not the less “musical” in the best sense because it takes less than forty-five minutes to perform. And the chances are that, to many people not necessarily unmusical, it would be infinitely less tedious. In one recent programme we had three works, not one of which occupied less than from thirty-five to forty minutes in performance. Is it not quite conceivable that our correspondent, the “Real Music-Lover,” might have attended that concert (we feel sure he didn’t) had the programme been leavened with one or two works of a lighter style and character?

Perhaps, in happier times, it will be worth some enterprising concert-giver’s while to experiment in the direction of orchestral programmes on the lines suggested by the correspondent we have quoted. Such an experiment need not entail the services of a full-sized modern orchestra. On the other hand, there are any number of beautiful, attractive works that do not call for the employment of such an orchestra, and for the performance of which one of the proportions of the New Queen’s Hall Light Orchestra so admirably conducted by Mr. Alick Maclean, and so popular at the Chappell Ballad Concerts, would thoroughly suffice. That particular orchestra has shown us—what, indeed, should have required no demonstrating—that there is a wholly attractive repertory of more or less “light” music to be drawn upon, and that delightful variety can be obtained occasionally by performing one movement from a long work which, in its entirety, might easily repel those music-lovers who do not want to concentrate their attention for three-quarters of an hour or so upon a single composition, be it never so fine.

There is no “desecration,” that we can see, in performing a section of a beautiful work—often it happens, indeed, that one particular section is really worthier of its composer than the rest—any more than it is unbecoming to play an excerpt from an opera. Let us try to overcome some of our old-fashioned prejudices in these matters, and rid ourselves of the belief that music, to be worth listening to, must needs be severely “classical” or intensely “serious,” and by such means open our concert-halls to a far wider public than has heretofore been drawn to them.



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Mr. CARL FRIEDBERG was born in Bingen-on-the-Rhine. He showed musical instinct at an early age. His first lessons were from a Dutch musician, Louwerse, then living in Bingen. Mr. Friedberg's parents wished him to be a mathematician, for he attained his first degree at the age of fifteen, a rare thing, but he determined to be a musician. At the Hoch Conservatory in Frankfort-on-the-Main he studied the pianoforte with James Kwast and theory and composition with Bernhard E. Scholz and Ivan Knorr. A few of his compositions were then published. For a time he was a pupil of Clara Schumann. At the age of nineteen he was a teacher in the Hoch Conservatory. After that he was engaged to take the Master Class at the Vienna Conservatory, but the management of the Cologne Conservatory in 1904 bought the contract and founded for him a Master Class in that institution. After his years of study he made concert tours, and after his engagement as a teacher at Cologne, he played in German Festivals, gave recitals in European countries, and was soloist when the Cologne Choir visited Italy. He remained at Cologne until the spring of 1914. Arriving in the United States in October of that year he made his first appearance at Pittsburgh, Pa., October 23, 1914.

Mr. Friedberg has conducted orchestras on various occasions, symphony and oratorio concerts. Among his compositions are an unfinished symphony, a sinfonietta, pieces of chamber music and songs. Born on September 18, he is now between thirty and thirty-five years old, according to report.

He played for the first time in Boston in Jordan Hall, November 30, 1914, pieces by Rameau, Beethoven, Schumann, Schubert, Brahms, Chopin. On November 2, 1915, he played with Mr. Willem Willeke at a Kneisel Quartet concert in Steinert Hall: Chopin's Sonata in G

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minor for violoncello and pianoforte (first time at these concerts). On November 26, 1916, he gave a concert with Mr. Fritz Kreisler in Symphony Hall: César Franck's sonata for violin and piano.

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(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897.)

This concerto was performed for the first time at Budapest, from manuscript, November 9, 1881, when the composer was the pianist.*

The first performance in Boston was at a concert of the Boston Symphony Orchestra, March 15, 1884, when B. J. Lang was the pianist. The concerto has been played here at these concerts by Carl Baermann, March 20, 1886, December 8, 1888; Rafael Joseffy, January 18, 1896, December 31, 1904; Adele aus der Ohe, February 11, 1899; Ossip Gabrilowitsch, February 16, 1907; Harold Bauer, February 26, 1916.

On April 8, 1878, Brahms in company with Dr. Billroth and Carl Goldmark made a journey to Italy. Goldmark, who went to Rome to be present at the last rehearsals of his opera "Die Königin von Saba,"—production was postponed until the next year on account of the illness of the leading soprano,—did not accompany his friends to Naples and Sicily. Returning to Pörschach, Brahms sketched themes of the Concerto in B-flat major on the evening before his birthday; but he left the sketches, in which "he mirrored the Italian spring turning to summer," undeveloped.

* The statement made by Miss Florence May in her Life of Brahms (Vol. II., p. 194) that the first performance was at Stuttgart on November 22, 1881, is incorrect.

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His violin concerto originally contained a scherzo movement. Con-
ferring with Joachim he omitted this movement. Mr. Max Kalbeck
thinks that this Scherzo found a home in the second pianoforte concerto.

In March, 1881, Brahms started on a second journey in Italy, and
visited Venice, Florence, Sienna, Orvieto, Rome, Naples, and Sicily.
He returned to Vienna on his birthday of that year with his mind full
of Italian scenes in spring-time and with thoughts of the pianoforte
concerto inspired by the first visit. On May 22 he went to Pressbaum,
near Vienna, and lived in the villa of Mme. Heingartner. In 1907
Orestes Ritter von Connevey, then the possessor of the villa, erected
a monument to Brahms in the garden. A bronze bust stands on a
stone pedestal, and an iron tablet bears this inscription: "Here in the
summer of 1881 Johannes Brahms completed 'Nänie,' Op. 82, and the
pianoforte concerto, Op. 83." Brahms was moved by the death of
Anselm Feuerbach, the painter, to set music to Schiller's poem "Nänie,"
for chorus and orchestra.

Miss May says in her Life of Brahms that the manuscripts of "Nänie"
and portions of the concerto were soon lent by Brahms to Dr. Billroth,*
"the concerto movements being handed to him with the words 'a few
little pianoforte pieces.'" "It is always a delight to me," wrote Bill-
roth, "when Brahms, after paying me a short visit, during which we
have talked of indifferent things, takes a roll out of his great-coat
pocket and says casually, 'Look at that and write me what you think
of it.'"

Mr. Kalbeck, the exhaustive—one might add, the exhausting—
biographer of Brahms, says that Elisabet von Herzogenberg was the
first to know something about the existence of the concerto. In the

* Theodore Billroth, the eminent Viennese professor of surgery, was born at Bergen, on the island of
Rügen, April 26, 1829. He died at Abazzia, February 6, 1894. He was a thoroughly educated musician.
His book "Wer ist Musikalisch?" was edited by Hanslick and published in Berlin in 1896.

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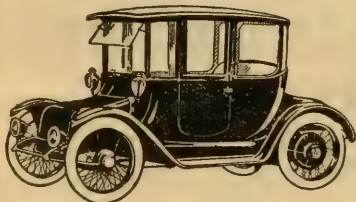
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Brahms-Herzogenberg Correspondence, edited by Kalbeck and translated into English by Hannah Bryant (New York, 1909), is a letter written by Brahms to Elisabet from Pressbaum, July 7, 1881. In it he says: "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear I have worked this udder, which has always yielded good milk before, too often and too vigorously." In a footnote, Kalbeck says that the concerto was completed on July 7; on July 11 Brahms sent the whole of it to Billroth with the note: "I am sending you some small pianoforte pieces." In her answer Elisabet thanked Brahms for the news of "a tiny, tiny pianoforte *Konzerterl* with a tiny, tiny *Scherzerl* and in B-flat—the true and tried B-flat." "*Scherzerl*," Mr. Kalbeck takes pains to inform us, "is the name given to the crusty ends of a long roll of bread in Vienna."

In a letter to Billroth accompanying the concerto, Brahms begged him not to show "the little pianoforte pieces" to any one and to return them as soon as possible; if they interested him, he would like a word about them. Billroth immediately wrote out his opinion. He praised the "musical music," rejoiced in the happy mood, said that the second concerto was to the first as the man to the youth, but he thought the "charming" Scherzo hardly in keeping with the simpler form of the first movement. This Allegro appassionato put between the Allegro non troppo and the Andante gave the concerto the form of a symphony. Indeed, Hanslick, Reimann, and others have described the concerto as "a symphony with pianoforte obbligato." But Brahms did not insert the Scherzo for the sake of symphonic form; he feared that without it the "Adagio mood" would dominate the work. Billroth, who afterwards wrote to Wilhelm Lübke that the Scherzo could be omitted without injury, for, interesting as it was, it was unnecessary, conferring with Brahms in the matter, received the answer that, as the first movement was so simple, there was need of a vigorous and passionate movement before the simple Andante.

The concerto was published in 1882 with the dedication to "his dear



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friend and teacher Eduard Marxsen." * An edition for two pianofortes was also published in 1882. It was made by Brahms.

At the first performance at Budapest in a Philharmonic concert in the Redouten Saal, the concerto followed, as second number, Cherubini's "Medea" overture. The Academic Festival overture and the C minor symphony followed. They were new to Budapest, and the composer conducted them. Alexander Erkel conducted the orchestra of the National Theatre in the performance of the concerto.

Brahms's friends in Vienna first knew the concerto in the version for two pianofortes played by Brahms and Brüll at Ehrbar's pianoforte establishment. The hearers were Billroth, Hanslick, Richter, and Kalbeck.

The concerto was played by Brahms at Stuttgart, November 22, 1881; at Zurich, December 6, 1881, when "Nänie," conducted by him, was performed for the first time; at Meiningen, November 27; at Berlin by him with the Meiningen orchestra led by Bülow; at Baden-Baden, December 16; at Breslau, December 20; at Vienna, December 26, where the success was dampened by the composer's "uneven and at times heavy performance." The concerto was heard in other cities: Kiel, Bremen, Hamburg, Münster, Utrecht, Frankfurt.

At Leipsic, January 1, 1882, the concerto was coolly received. Elisabeth von Herzogenberg sent Brahms the press notices. The *Musikalisches Wochenblatt*, friendly to Brahms, admitted that the attitude of the public towards Brahms's new compositions—the concerto and the two Rhapsodies, Op. 79—was rather apathetic. "One can hardly say that the *Gewandhäuser* showed any particular appreciation of their guest's importance in general, or of his new work in particular."

* Marxsen was born on July 23, 1806, at Nienstädten near Altona. He died at Altona, November 18, 1887. He studied at Altona, Hamburg, and in 1830 at Vienna; then he made Hamburg his home and taught there. Brahms at the age of twelve began to study with him at Altona and made his first appearance as a pianist, November 20, 1847, at Hamburg. Marxsen received the title of Royal Music Director in 1875.

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Elisabet wrote: "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." When Hans von Bülow gave three concerts in Leipsic in March, 1882, with his Meiningen orchestra, he devoted two of them respectively to Beethoven and Brahms. The applause that followed the movements of Brahms's C minor symphony did not satisfy Bülow, who asked the orchestra to repeat the third movement. After the work was concluded, he addressed the audience: "He had," he said, "arranged the Brahms programme by express command of his Duke, who had desired that the Leipsic public should know how the symphony should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1."

Brahms's last appearance as a conductor was at Eugen d'Albert's concert in Berlin, January 10, 1896. He then conducted his two pianoforte concertos and the Academic Festival overture.

* * *

The accompaniment of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and strings.

I. Allegro non troppo, B-flat major, 4-4. The movement opens with hints at the first theme. The horn gives out a phrase, which to Kalbeck is the awakening cry of Spring to cross the Alps, and to inspire the longing heart of the composer with a new romantic feeling. The pianoforte answers this phrase; there is another horn phrase with an answer. The wood-wind, strengthened later by strings, completes the period. Cadenza-like passage-work for the pianoforte alone follows. This leads to a tutti in which the first and second themes, also subsidiary

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themes, are exposed. A long and elaborate development comes with the repetition. The successive appearances of the various themes are interspersed with ornate passage-work. The free fantasia is also long and elaborate. It ends pianissimo with arpeggio effects for the pianoforte, and leads to the re-entrance of the first theme. The third section begins in about the same manner as the movement itself did, but the development adheres as a rule to the scheme laid out in the repetition portion of the first part. The Coda is in the shape of decrescendo passage-work with ornamental arpeggios for the pianoforte. A few fortissimo measures bring the close.

II. Allegro appassionato, D minor, 3-4. Miss May, having quoted Brahms's answer to Billroth, says: "If anything of the usual meaning of the word 'simple' is to be attached to its use here—*i.e.*, something without complication and easy of comprehension—it must be said that the second movement of the concerto, in spite of its passionate character, is very much simpler than the first. Its plan, whilst containing points of originality, is perfectly symmetrical, and stands out in well-balanced proportions clearly evident to the imagination. The first movement, on the other hand, is extraordinarily difficult to grasp as a whole, partly on account of its great length, but still more from the ambiguity of the rôle assigned to the solo instrument on its entry after the first orchestral 'tutti.' . . . Brahms would almost seem . . . to have deliberately degraded the pianoforte from its legitimate position as dominant factor in its own domain. True, it enters with eight bars' quasi-improvisatory restatement of the principal theme, but it sinks immediately afterwards to occupy the subordinate rôle of the answer-

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ing voice in a kind of antiphonal duet with the orchestra, which it imitates almost servilely, fragment by fragment, during a lengthy succession of bars. This method of treatment robs the solo, not only of its effect, but almost of its very *raison d'être*, and, by blurring the outline of the movement, is probably chiefly answerable for the sense of fatigue, to which even Billroth confessed, that most people feel after listening to a performance of the entire work."

The second movement is in the form of a Scherzo. A middle section in D major answers for the traditional Trio. The development is unusually long.

III. Andante, B-flat major, 6-4. The movement opens with the announcement and development of an expressive theme, sung first by a solo violoncello and then by first violins and bassoons. There is a resemblance between this theme and the melody of Brahms's song, "Immer leiser wird mein Schlummer"; but Kalbeck says that Brahms had no thought of quoting himself, for he did not know Lings's poem until five years later and set music to it in 1886. (There is also in this movement a reminder of Brahms's "Todessehnen," composed in 1878.) The pianoforte enters afterwards with free preluding passages. The orchestra takes up the chief theme again. There is figuration of a varied character for the pianoforte (B-flat major, B-flat minor). A transitional passage in B major leads to the last return of the theme, at first in B major and then in B-flat major. The orchestra uses it for the Coda, while the pianoforte has trills and arpeggios.

IV. Allegretto grazioso, B-flat major, 2-4. The finale is in full rondo form. There are three themes: the first a lively one announced by the pianoforte and developed at length by it and the orchestra; a more cantabile theme of a Hungarian character in thirds and sixths, given out alternately by strings and wood-wind with an arpeggio accompaniment for the pianoforte; and a playful theme, which first appears in the pianoforte with a pizzicato string accompaniment. These themes are developed elaborately. There is a long coda, *un poco più presto*.

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Rameau Ballet Suite (Arr. by Herman Kretschmar)
(a) Muzette }
(b) Rigaudon, Menuett, Rigaudon } from "Acanthe et Céphisse"
(c) Menuett, from "Platée"
(d) Gavotte, from "Acanthe et Céphisse"

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PROGRAMME

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- | | | |
|--------------------------------------|-------|------------|
| 1. "Come, my dearest" | | *Servian |
| 2. Serenade | | *Sicilian |
| 3. "Where, Oh Where Has Johnny Gone" | | Bohemian |
| 4. Lullaby | ..... | Greek |
| 5. "Rosa Dear" | ..... | Dutch |
| 6. "Varadi's Highways" | ..... | *Hungarian |
| 7. "Cherry Bloom" | ..... | *Japanese |
| 8. "Early one morning" | ..... | English |
| 9. "My Beloved" | ..... | Moorish |
| 10. "On the Bridge of Avignon" | ..... | *French |

II.

- | | | |
|-----------------------|-------|---------|
| 1. La flute enchantée | ..... | Ravel |
| 2. Le grillon | ..... | Ravel |
| 3. L'heureux vagabond | ..... | Bruneau |
| 4. L'oiseau bleu | ..... | Decreux |

III.

- | | | |
|---------------------------|-------|------------------|
| 1. Rossignols Moncherons | ..... | Rimsky-Korsakoff |
| 2. Effet de neige | ..... | Poldowski |
| 3. Au bord du Don | ..... | Moussorgski |
| 4. Triste est les Steppes | ..... | Gretchaninow |
| 5. Oriental Song | ..... | Rimsky-Korsakoff |

IV.

- | | | |
|------------------------------------|-------|-----------------|
| 1. Chant de nourrice | ..... | de Fontenailles |
| 2. La maison grise | ..... | Messenger |
| 3. Les bonnes dames de St. Gervais | | Dalcroze |
| 4. Au clair de la lune | | Marinier |
| 5. Au bord de l'eau | | Cuvillier |

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| SCHUMANN | | Papillons |
| GLINKA-BALAKIREFF | | The Lark |
| PAGANINI-SCHUMANN | | Caprice in E |
| D'INDY | | Poeme des Montagnes |

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PROGRAMME

I.

- | | | | |
|--------------------------------------|---|-----------|--------------|
| <i>a.</i> Qual farfalletta—PARTENOPE | } | | G. F. Handel |
| <i>b.</i> Come, Beloved—ATALANTA | | | |

II.

- | | |
|----------------------------------|-----------------|
| <i>a.</i> Die Forelle | Franz Schubert |
| <i>b.</i> Der Nussbaum | Robert Schumann |
| <i>c.</i> Der Kuss | L. v. Beethoven |
| <i>d.</i> Vergebliches Ständchen | Joh. Brahms |

III.

- | | | |
|--------------------|-----------|------------|
| "Casta Diva"—NORMA | | V. Bellini |
|--------------------|-----------|------------|

IV.

- | | |
|---------------------------|----------------|
| <i>a.</i> Cradle Song | E. Humperdinck |
| <i>b.</i> The Nightingale | Alabieff |
| <i>c.</i> The Mousetrap | Hugo Wolf |
| <i>d.</i> 's Gretl | Pfitzner |

V.

- | | |
|--|----------------|
| <i>a.</i> Phyllis Has Such Charming Graces | Old English |
| <i>b.</i> Deep River | H. T. Burleigh |
| <i>c.</i> When I Was Seventeen | Old Swedish |

VI.

- | | |
|-------------------|--------------|
| Blue Danube Waltz | Joh. Strauss |
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PROGRAMME

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SONATA, B minor, Op. 56	Miss DEYO and Mr. CASALS	Julius Röntgen
NANNY		Ernest Chausson
CLAIR DE LUNE		Gabriel Fauré
SOIR		Gabriel Fauré
PHYDILE		Henry Duparc
	Mme. METCALFE-CASALS and Mr. CASALS	

PART SECOND

CHANSON		Emm. Moor
LE ROUET		Emm. Moor
TIMBRES OUBLIES		Charles M. Loeffler
TO HELEN		Charles M. Loeffler
	Mme. METCALFE-CASALS and Mr. CASALS	
POÈME ESPAGNOL	Miss DEYO and Mr. CASALS	Charles M. Loeffler

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PROGRAM

BRAHMS	{ Rhapsodie, Op. 119
GLUCK-BRAHMS	{ Waltz, No. 15
MENDELSSOHN	Gavotte
	Variations Sérieuses
CHOPIN	{ Fantaisie, Op. 49
	{ Nocturne
	{ Scherzo B-flat minor
ARENSKY	Près de la Mer
PADEREWSKI	Cracovienne Fantastique
STOJOWSKI	Chant d'Amour
PIERNÉ	Cache Cache
GRIEG	Mystère
MacDOWELL	Concert Etude

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PROGRAMME

- | | | |
|------|---|----------|
| I. | Sonate | LEKEU |
| | Misses FORBES and WERNER | |
| II. | Sonate | MARCELLO |
| | Miss FORBES and Mr. DEMAILLY | |
| | Sonate (In one movement) | COUPERIN |
| | Misses WERNER and FORBES and Mr. DEMAILLY | |
| III. | Sonate | PIERNÉ |
| | Misses FORBES and WERNER | |

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SCHERZO		
RHAPSODIE in B minor		<i>Brahms</i>
ANDANTE in A-flat major		
ALLEGRO MODERATO in F minor	} Two Moments	
IMPROMPTU, No. 4	Musicales	<i>Schubert</i>
SCHERZO in B minor		
MAZURKA in C-sharp minor		
IMPROMPTU in A-flat major		<i>Chopin</i>
ETUDE in C minor		
GRANDE VALSE in A-flat major		
"Bruillères"		
"Jardin sous la pluie"		<i>Debussy</i>
"Au Courant"		
Serenada		<i>Borodin</i>
MARCHE NUPTIALE		
SCÈNE DU CARNAVAL		<i>Grieg</i>

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VIOLIN RECITAL
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EDDY BROWN
L. T. GRUENBERG, Pianist

PROGRAMME

- I. SONATA, Op. 47 (Kreutzer) *Beethoven*
II. SCOTCH FANTASIE *Bruch*
III. (a) NOCTURNE *Chopin-Auer*
(b) CAPRICE No. 22 *Paganini-Brown*
(c) RONDINO *Beethoven-Kreisler*
(d) LITTLE CAPRICE (First time) *Sandor-Harmati*
(e) TAMBOURIN CHINOIS *Kreisler*
IV. (a) SPANISH DANCE, A minor *Sarasate*
(b) CAPRICE No. 24 *Paganini-Behm*

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JOINT RECITAL

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BAUER and THIBAUD
PIANIST VIOLINIST

Programme

- I.
Sonata in B-flat - - - - - Mozart
II.
Sonata in C minor, Op. 30 - - - - - Beethoven
III.
Sonata in A major - - - - - César Franck

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PROGRAMME

1. Variations and Fugue on a theme by Handel Brahms
 2. Sonata in E-flat major, Op. 27 Beethoven
Andante, Allegro, Tempo I
Allegro molto vivace
Adagio con espressione, allegro vivace
 3. Carnival Schumann
 4. a. Ballade in F minor
b. Three Etudes
c. Nocturne in G major
d. Mazurka
e. Scherzo in B-flat minor
- Chopin

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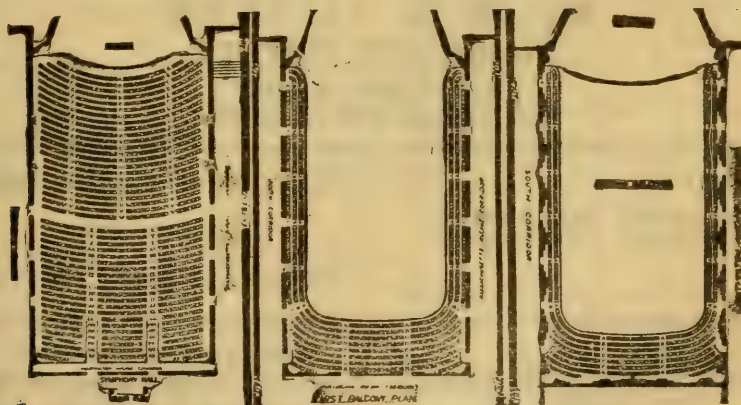
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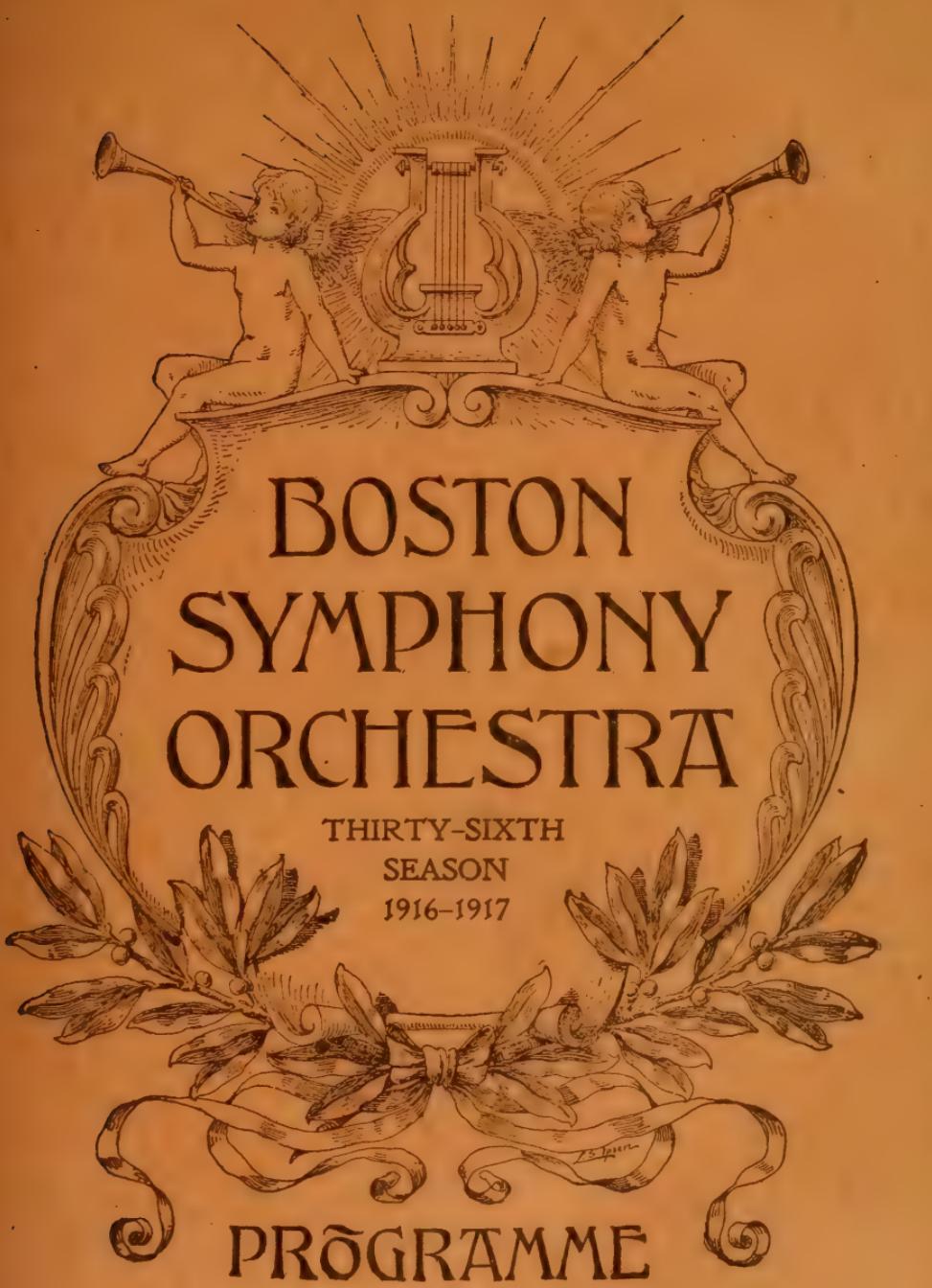
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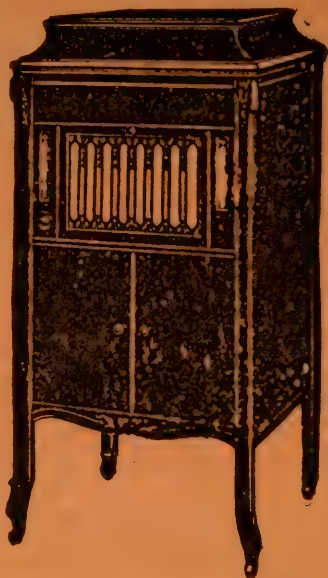
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



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SATURDAY EVENING, MARCH 31
AT 8.00 O'CLOCK

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II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro assai.

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It is scored for flute, two oboes, two bassoons, two horns, and the usual strings. The score used at this concert is edited by Franz Wüllner.

The first performance at these concerts was on April 22, 1899, Mr. Gericke conductor.

I. Introduction. Adagio, C major, 3-4. After a few preluding measures the first theme of the following Allegro is suggested. This introduction is short. The main body of the movement, Allegro assai, C major, 3-4, opens piano, with the first theme in the strings. Developed briefly, it is followed by passage-work. The graceful second theme, in G major, is given out by the flute, then by the oboe. There are developments in chromatic harmonies for the full orchestra.

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II. Andante, F major, 2-4. There are alternate variations on two themes, the one in the major, the other, in the minor mode. The first theme is announced by first violins and bassoon, in octaves, and is varied four times. C. F. Pohl calls attention to the re-entrance of the chief tonality in the coda after the modulation to D-flat, "then the wind instruments bring in one after another the first theme as a farewell greeting."

III. Menuetto, C major, 3-4. The wind instruments enter in groups. The trio is lightly orchestrated.

IV. Finale: Allegro assai, C major, 2-4, is a rondo on a contradance theme with some subsidiaries. "Humor," says Pohl, "holds the sceptre and each instrument is swept into the whirl. There is a striking passage where, after C major, separated by four pauses the theme enters in D-flat, as though Haydn himself had been frightened by his boldness. From there on there is mischief in the themes, the sixteenth notes roll on and everything is borne on with triumphant jollity to the end." Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

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Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—the Festival of the Purification of the Virgin, the Annunciation, from Passion Sunday to the Monday of Quasimodo or Low Sunday, Ascension, Whitsunday, Corpus Christi, the Assumption of the Virgin, the Day of the Nativity (September 8), All Saints, Day of the Conception, Christmas Eve, and Christmas, etc. In 1725 Anne Danican Philidor, one of the famous family, obtained permission to give concerts on those days. He agreed to pay a yearly sum of ten thousand livres.* He also agreed that no operatic music and no composition of any nature with French text should be performed, but this obligation was afterward annulled. Thus were the Concerts Spirituels founded. They were given in the Salle des Suisses at the Palace of the Tuileries. The first was on Passion Sunday, March 18, 1725; and the programme included a suite of airs for violin; a caprice; a motet, "Confitebor"; a motet, "Cantate Domino,"—all by Lalande; and the concerto, "Christmas Night," by Corelli. The concert lasted from 6 P.M. to 8 P.M. There were never more than twenty-four performances during the year. These concerts were maintained and were famous until 1791. The most distinguished singers,—as Farinelli, Raaf, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23-28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of, Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out

* Some say the sum was six thousand livres.

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with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly *saw*, by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard*, by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superb!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! it surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music*, such as might soothe and lull to sleep the heroine of a tragedy."

For this society Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side



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of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality towards artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789, and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony"

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published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros [*sic*], director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premiata';* for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739-93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about him in his letters from Paris. There is a singular story about him in the "Correspondance Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most

* "L' Isola disabitata" (Esterházy, 1770); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").



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serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterwards honored him as a father. The French were long loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterházy, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris the managers of the society sold the right of publication for one thousand or twelve hundred francs, and sent this sum to the composer as a token of the respect in which they held him.



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MENUET FROM "PLATÉE"; GAVOTTE FROM "ACANTHE ET CÉPHISE"**
JEAN PHILIPPE RAMEAU

(Born at Dijon, France, September 25, 1683; died at Paris, September 12, 1764.)

"Acanthe et Céphise: ou la Sympathie," a heroic pastoral, book by Marmontel, music by Rameau, was produced at Versailles, November 9, 1751.* It is stated that the ballet was proposed by Bernage, mayor of Paris, to celebrate the birth of the Duke of Burgundy and then produced at the Paris Opéra on November 18, 1751. Céphise, la demoiselle Fel; Zirphile, la demoiselle Chevalier; Acanthe, le sieur Jelyotte; Oroës, le sieur de Chassé. The chief dancers were les demoiselles Vestris, Carville, Puvignée; les sieurs Vestris, Dupré, Laval, Beat, Lany. According to Castil-Blaze the ballet was performed fourteen times in all, but not revived.

After "Acanthe et Céphise" the composer wrote for the stage only little pieces in one act, which were played at Fontainebleau: "Daphnis et Eglé" (1753); "Lisis et Delié" (1753); "Le Naissance d'Osiris" (1754); "Anacréon" (1754); "Les Paladins" (1760). Louis Laloy in his Life of Rameau (Paris, 1908) says of "La Guirlande" (1751) and "Acanthe et Céphise": "They are all grace; in them one fancies seeing this enfeebled old man smiling sweetly on life."

The text of "Acanthe et Céphise" was by Marmontel. In the preface to it he says: "In lyric poems destined as this is to celebrate great events, it is the custom to consecrate the prologue to the object of the festival, and to separate it from the action of the poem. Thus one diverts the interest and the attention of that which should hold

*Marmontel in his Memoirs speaks of "Acanthe et Céphise" as being written, book and music, in great haste. "As 'Acanthe et Céphise' was 'un spectacle à grande machine,' the dramatic movement, the beauty of the stage-settings, some grand effects of harmony, and perhaps also the interesting situations upheld it. There were, I think, fourteen performances, which were many for a work that had been ordered."

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them during the course of the spectacle. . . . To take the place of the prologue, one has endeavored in the overture, as far as it is possible in music, to picture the national vows and the public rejoicing at the news that a prince was born.”*

The orchestra of Mme. Pompadour at Versailles was thus constituted: clavecin, two flutes, two oboes, trumpet, hunting-horn, four bassoons, five first violins, five second violins, two viols, seven violoncellos. When Rameau wrote his “Acanthe et Céphise” he used horns in F and C and clarinets, which were then rare instruments in Paris, found only in La Pouplinière’s orchestra, who probably lent his players for the occasion. It was at his house that Rameau and Marmontel worked on this ballet. About this time two horn players, Syrnneck and Steinmetz, and two clarinetists, Gaspard Broksch and Flieger, were imported from Germany. They were heard at La Pouplinière’s house and at the Concert Spirituel.

The original scores of Rameau’s operas and ballets as published generally give the instrumentation only in a reduced form. There are copies, however, mentioned by Louis Laloy that are complete; “but one cannot state positively that they always represent the primitive version.” “Acanthe et Céphise” has not as yet been published in the superb edition of Rameau’s complete works under the supervision of Camille Saint-Saëns (Durand, Paris).

The dances played at these concerts are taken from Kretzschmar’s three Suites of ballet music by Rameau, Suites 1 and 3, published in 1895. The music from “Acanthe et Céphise” is for the festival in the temple of Amor (act i.). Kretzschmar has added flutes and clarinets in the Musette and Gavotte.

The music of this Suite is thus arranged:—

I. Musette. Allegro moderato, G major, 2-2, for two oboes, two bassoons, two horns, and strings (two flutes and two clarinets added).

“Musette” in French is a diminutive of the Old French “muse,” meaning “song.” It was the name given to an instrument of the

* Rameau thus marked the divisions of the overture: “1. The Nation’s Vow (prayer for violins, flutes, horns, and basses); 2. Cannon and fireworks; 3. Fanfare and Vive le Roi!” Henri Lavoix the Younger remarked: “If Rameau had not taken pains to explain his intention, I very much doubt if one could easily have distinguished his fireworks from a tempest.” See his remarks about Rameau’s employment of instruments in “Histoire de l’Instrumentation,” pp. 227-234 (Paris, 1878).



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bagpipe family, consisting of two pipes or reeds and a drone; it was supplied with wind from a leathern reservoir. It was the name given to a small oboe without keys.

The term is also applied to an air of *moderato tempo* and simple character, such as might come from the instrument itself. This air has generally a pedal bass, which answers to the drone. Pastoral dances, also called *musettes*, were arranged to these airs, and they were popular in the time of Louis XIV. and Louis XV. Excellent examples of *musettes* are to be found in operas by Dalayrac, Destouches, and in the English suites by Bach.

The *musette*, the dance, originated, it is said, in the mountains of Clermont-Ferrand, and it took its name from the instrument which was played for it. The dance was a sort of *bourrée* of Auvergne, and it is still danced in Paris by coal-men and water carriers on Sundays in wine-shops. One of these dance and wine shops, in the Place Maubert, displayed the sign *Bal-Musette* until 1891, when the building was torn down to make way for the extension of a street. The *musette* is danced in Paris with the utmost decorum; the dancers take pleasure in footing it to the music of their own country, and they often sing the old refrain:—

Pour bien dançà
Vivent les Auvergnats.

They stamp vigorously and rigidly in time. The ancient *musette* was in two time with an organ-point at the end of each reprise, which was marked by a stamp of the foot. For the description of an earlier "*Bal de la Musette*" of the same general character see Delvau's "*Les Cythères Parisiennes*," pp. 48, 49 (Paris, 1864). A fresco showed a huge fellow seated *sub tegmine fagi* in his shirt sleeves, capped with a red fez and playing the *musette*. Delvau thus apostrophized the rude but decorous dancers: "O descendants of Vercingétorix! You make noise, but not scandal. I do not love you, but I hold you in high esteem." We are far from the garlanded shepherdesses dancing the *musette* to the shepherd's pipe, far from the court dames playing the part of shepherdesses, far from Watteau's pictures.

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In French slang "musette" means the voice; also the bag of oats which is attached to a horse's head; the bag in which the beasts often find only wind, as in the bag of the bagpipe. "Couper la musette" is the same as "to shut one up." "Jouer de la musette" is "to drink," probably because wine was once kept in skins, and those who drank from them were apparently playing the bagpipe.

II. Rigaudon, allegro vivace, F major, 2-2. Two clarinets, two horns.

Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing master at Marseilles. The word "rigadoon" came into English literature as early as 1691. There is a verb "rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

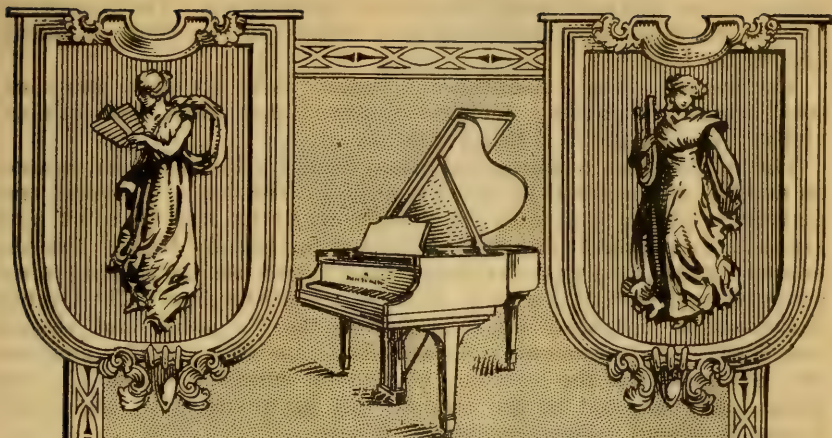
The dance came probably from Provence or Languedoc, and was danced in the time of Louis XIII. Campan in his "Dictionnaire de Danse" (Paris, 1787) says that there were two beats in the measure and the movement was gay. The step is made "in the same place, without advancing or retreating or going to one side, although the legs make different movements." First the two feet are brought together and the knees are bent alike. "You raise yourself with a leap and at the same time raise the right leg, which turns to the side, and with the knee extended you return to the first position; but you are hardly in position, when the left leg is raised, and turned to one side, without any movement of the knee. When the two feet are on the ground you bend and raise yourself with a leap. You fall on two feet, and this ends the step. You should be careful in making this step that your legs are well extended when you raise them, and when you leap, you should fall on the toes with stretched legs. Thus the step will seem lighter." In Provence and Languedoc the Provençals "instead of opening the

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legs toward the side, pass them in front, and cross them a little, but this step is not so graceful." See also Desrat's "Dictionnaire de la Danse" (Paris, 1895). The music is in 2-4 or 4-4 time, "and consists of three or four parts, of which the third is quite short. The number of bars is unequal; the music generally begins on the third or fourth beat of the bar."

The menuet from "Acanthe et Céphise" is in G major, solo oboe, solo bassoon, and strings. Kretzschmar has added a flute, two clarinets, violas. The Rigaudon is then repeated.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which char-

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acterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—“a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet.”

The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. It is said—but erroneously—that Haydn was the first to introduce the minuet into the Symphony. The dance is found in the larger symphonies of Gossec, who wrote and published symphonies before Haydn had composed his first. There is a minuet in the Symphony in D major by Georg Matthias Monn, of Vienna, written not later than 1740. (For a discussion of the minuet in the early symphonies see “Mozarts Jugendsinfonien,” by Detlef Schultz, Leipsic, 1900.)

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: “They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy.”

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, “La Rosière de Salency”—was sung in Boston at a Symphony concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.



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The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229-246 (Paris, 1895).

III. Menuet from "Platée; ou Junon jalouse," ballet bouffon in three acts and a prologue. "The Birth of Comedy" (afterwards called "The Birth of Venus" according to some), book by Jacques Autreau, music by Rameau, was produced at Versailles on March 31, 1745, in the grand covered riding-school transformed into a theatre. The subtitle was dropped for the production at the Paris Opéra, the Carnival of 1749, February 9,* for changes had been made in the libretto by Adrien Joseph Le Valois d'Orville and Juno no longer played a chief rôle. Afterwards Ballot de Sovot (or Sauvot) made some slight changes in 1749, so that Théodore de Lajarte in his "Bibliothèque musicale du théâtre de l'Opéra (Paris, 1878) names Autreau and de Sauvot as the authors, but Le Valois d'Orville had much more to do with the book. Lajarte's statement that the subtitle is found only in the published works of Autreau (Paris, 1779) is incorrect. See the exhaustive study by Charles Malherbe, in the edition of "Platée," edited by Georges Marty—Rameau's Complete Works, Vol. XII., published at Paris in 1907.

Autreau took his subject from Pausanias (Book IX, Chap. 3). Juno angry at Jupiter retired to Eubœa. Jupiter visited Cithaeron, the wisest man of his time, then reigning at Plataea, who advised him to dress in woman's costume a wooden statue, have it drawn about the town, with the report that this was Plataea, the daughter of Asopus, whom he was about to wed. Juno, hearing the news, rushed to Plataea, and in her jealousy tearing the bride's dress, found out Jupiter's trick. Delighted, she pardoned Jupiter and was reconciled. Autreau in his version substituted an ill-favored wench for the statue.

Lionel de la Laurencie, speaking of Rameau's librettists as generally

*The date February 4 given by some is erroneous.



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below mediocrity, due perhaps to the composer's disdain of texts, thinks that there are passages in "Platée" that might have been written by the witty Meilhac. He also calls attention to vocal phrases longer than were customary with Rameau, and actively seconding the action by musical psychology.*

This ballet was the first incursion of the French school into the domain of *Musique bouffonne*, in which the old Italian masters excelled. Rameau made minute indications in his score: "ariette badine, en coupant un peu les premières noires," "en pédalisant," "en gracieusant," "avec feu," "en faisant l'agréable" are some of them. The score abounds in various nuances as vif, lent, fort, doux, à demi-jeu, ferme.

There are many dance airs; a branle, a minuet "dans le goût de *vièle*," a contradanse en rondeau, rigodons, passe-pieds. There are two curious choruses to be sung behind the scenes: in the first flutes imitate the cuckoo, oboes and the second violin imitate the croaking of frogs, in syncopes. The second chorus in syncopation "Quoi! quoi!" also represents frogs in a marsh (act i., p. 23); note the chorus "Hé! bon! bon!"

The ballet apparently was not successful at Versailles; but at the Paris Opéra there were sixteen performances in 1749, six in 1750, nine in 1754.† In 1759, 1760, 1761, 1773, the prologue was given with other works.

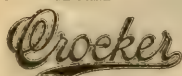
The score of "Platée" calls for these instruments, piccolos, flutes, flageolets, oboes, bassoons, trumpets, kettledrums, strings, and clavecin.

At Versailles the only singer of prominence in the Prologue was Mlle. Fel (Thalie), who in the succeeding acts took the part of La Folie. The cast of the three acts was as follows: Platée, Jelyotte; Cithéron, Le Page; Jupiter, de Chassé; Mercure, Berard; Momus, Cuvillier; Junon, Mlle. Chevalier; Clarine, Bourbonnois; Une Naide, Metz.

At the first performance in Paris the part of Thalie was taken by Mlle. Coupée; that of the nymph Platée by de la Tour; Cithéron, Le Page; Jupiter, Person; Mercure, Poirier; Momus, de Lamare;

*Autreau (1656-1745), painter and poet, unfortunate in both arts, died in the Hospital for Incurables.

† In July, 1749, Rameau wrote a long and singular letter to the *Mercure de France* protesting against statements about the failure of "Platée" at the box office. He spoke of thirteen performances bringing in about 32,000 livres. This letter is reprinted in Pougin's "Rameau" (pp. 86-89).



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Junon, Mlle. Jacquet; La Folie, Mlle. Fel; Clarine, Mlle. Coupée. The chief dancers at Paris were les demoiselles Lany, Carville, Lyonnois, Dallemand; les sieurs Lyonnois, Dupré, Dumay, Lany, Dumoulin.

Menuet in the manner of a vielle. Modéré, F major, 3-4. Rameau wrote this menuet for strings alone without double basses. The repetition is pianissimo. The middle section is in D minor. Kretzschmar has arranged the menuet for two flutes, two oboes, two clarinets, and strings. Felix Mottl in his arrangement—played here at a Symphony concert, April 7, 1900, Mr. Gericke conductor,—wholly transformed the character of the minuet, transposing it to E major, giving it a majestic turn, scoring it for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, disregarding the fact that Rameau here imitated the old hurdy-gurdy—an arrangement comparable only with Hellmesberger's pompous setting, "Largo," of the simple air in Handel's "Serse." The vielle was originally the name given to a large primitive fiddle used by French troubadours in the 13th century. It was afterwards applied to the hurdy-gurdy, an instrument contemporaneous with this fiddle, being "in its original form simply the latter instrument adapted for playing with a wheel and handle, the intonation being regulated by a clavier on the finger-board." Early in the 18th century the modernized hurdy-gurdy, with six strings, five played open, thus forming a drone bass to the top-string or chanterelle, which was pressed by a key, was ranked as an instrument of high class. In course of time "the revolving wooden bridges gave place to a series of little upright wooden roods which were originally pulled and afterwards pressed

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I remember the location of the store, on State Street opposite the Old State House, and the name was Hodgson, Kennard & Company. They must get lots of such work as they did for me. Surely they deserve it— and surely Boston women need it badly.

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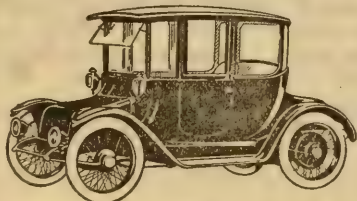
against the chanterelle." The hurdy-gurdy seen in comparatively recent years in European cities generally had four strings. Mr. Forsyth says: "It is by no means a stretch of language to say that the 'cello, bass, and bassoon pedals, which even in modern works are used to accompany dance-rhythms, have their origin in the mechanism of the *vielle-à-manivelle*." [For a list of treatises on the *vielle* and names of musicians who composed for it, see E. Heron-Allen's article in Grove's Dictionary (revised edition, Vol. V., 1910).]

"*Platée*," edited by Charles Poisot for voice and pianoforte, has been published in the Michaëlis edition (Paris). A German edition, the libretto translated and arranged by Felix Schlagintweit, the music edited by Hans Schilling-Ziemssen, was published at Munich in 1902.

IV. Gavotte from "*Acanthe et Céphise*." Allegro, G major, 4-4, flutes, oboes, clarinets, bassoons. The middle section, G minor, is for strings only. Flutes and clarinets added by Kretzschmar.

Johann Mattheson in 1737 considered the "*gavotta*" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of *gavotta* for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The *gavotta* with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The *gavotte* was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "*gavots*." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Cellier informs us that this was the *gavotte* known at the courts of the



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Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck * and Grétry † became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertault described the gavotte as the "skilful and charming off-spring of the menuet; sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which

* In "Iphigénie in Aulis" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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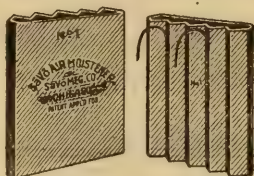
was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*, andante, 4-4; in each instance the gavotte begins on an off-beat. As a rule, the gavotte was in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Edward Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899) and Georg Schumann's "In Carnival Time"—second movement—(produced in 1899).

* * *

It will be observed that Thérèse Vestris, born at Florence in 1726, and her brother Gaetan, born in 1729, were the two leading dancers in "Acanthe et Céphise" at the Paris Opéra. Gaetan began to dance there in April, 1749. Thérèse made her début on March 17, 1751, in "Le Carnaval du Parnasse," music by Mondonville (produced in 1749). Known as "la belle Italienne," as famous for gallantry as for her dancing, she was then described as tall, well made, with hair of a light chestnut color, beautiful eyes, face slightly pock-marked, but still charming, a very white skin, a beautiful neck, arms perhaps a little too long, head well set and carried high, with movements, tender and voluptuous. She left the Opéra in 1767 and lived in retirement until 1808.

For a full and curious account of the ballet at the Paris Opéra, with biographical sketches of the Vestris family, and other dancers in the time of Rameau and in later years, see "Les Vestris" by Gaston Capon (second edition, Paris, 1908). See also "La Guimard," by Edmond de Goncourt (Paris, 1893). For an earlier period, see "Mlle. Sallé," by Émile Dacier (second edition, Paris, 1909), a documentary and valuable work. "La Camargo," by Gabriel Letainturier-Fradin (Paris, s. d., but published in 1908), is more like a romance of gallantry and of little historical value. There is much gossip about the ballet in Castil-Blaze's "Théâtres Lyriques de Paris: L'Académie Impériale de Musique," Vol. I. (Paris, 1855). For the intimate life of some of



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the dancers and what the police thought of them, see "Fille d'opéra; Histoire de Mlle. Deschamps (1730-1764)," by G. Capon and R. Yve-Plessis (Paris, 1906), with extraordinary documents then published for the first time.

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Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The *London Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house * in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said: "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his,—several concertos for different instru-

* This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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ments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4) (both oratorios were composed in 1738); of his music to Dryden's "Ode on St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo*), and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Op. 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England—three volumes appeared in 1732, 1735, 1748—and he was a friend of Handel.

The concertos of this set which have five movements have either the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or the form of the symphonic overture with two slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

I. Overture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

* The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the strings.

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IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play concertanti.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

Mr. JOSEPH MALKIN was born at Odessa, Russia, on September 25, 1881. He first took lessons of Ladislav Alois on the violoncello. In 1895 he entered the Paris Conservatory, and in 1898 he was unanimously awarded, as a pupil of Rabaud, the first prize. Only one first prize was awarded that year. In 1899 Mr. Malkin made his debut in Berlin. On December 15, 1899, he gave a concert in Berlin with Mme. Ingeborg Magnus, violinist, and on November 11, 1900, a concert with Max Ulanowsky, baritone. General Helmuth von Moltke was at a concert in which he played, and afterwards presented him with a violoncello made by Francesco Rugieri. In 1902 Mr. Malkin was appointed first violoncellist of the Philharmonic Orchestra of Berlin. He remained in this position six years. During this time he was the violoncellist of the Witek Trio. Since 1908 he has devoted himself exclusively to concert work. He has made tours in Germany, Austria, England, Denmark, and Russia. His first appearance in the United States was on November 28, 1909, at a Popular Concert in the Manhattan Opera House, New York, when he played Haydn's concerto.

In the fall of 1914 he became a member of the Boston Symphony Orchestra. On December 11, 12, 1914, he played with the orchestra Haydn's concerto in D major. On November 22, 1915, he gave a recital in Jordan Hall. He played Saint-Saëns's Concerto in A minor, No. 1, at a symphony concert on December 24, 1915. On January 9, 1916, he played at a Sunday concert in Symphony Hall with Miss Emmy Destinn, soprano, and an orchestra. He took part in a concert of the Russian Music Society in aid of the Russian Relief Fund, March 29, 1916. On November 15, 1916, he gave a recital. He took part in the concerts of the Witek-Malkin Trio February 28 and December 6, 1916.

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Dvořák left New York in 1895 to return to Prague, where he lived til the day of his death. This concerto was one of the last compositions written by him before he left this country. "In much of the bravura passage-work for the solo instrument he had the assistance of Mr. Alwin Schroeder, who, indeed, wrote many of the passages himself."

The concerto was performed for the first time at a Philharmonic concert in London on March 19, 1896. The programme also included a set of five "Biblical Songs," originally written for voice and piano-forte, but scored by the composer for the Philharmonic Orchestra; Dvořák's Symphony in G; and Beethoven's Pianoforte Concerto in E-flat (Mr. Sauer, pianist). Dvořák conducted his own works. Mr. Leo Stern was the solo 'cellist. Mrs. Katharine Fisk was the singer.

Leo Stern was born at Brighton, England, in 1867. He died on September 3, 1904. His father, a native of Düsseldorf, was a naturalized Englishman and a violin teacher and a conductor at Brighton. His mother, an Englishwoman, was an amateur pianist of local fame.

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Leo was an amateur until he was about fifteen years old; he then decided to make music his profession, and he studied with Piatti in London, with Klengel in Leipsic, and with Davidoff. His first professional engagement was in 1888 with an Adelina Patti Company. Dvořák was so much pleased with his performance of the violoncello concerto that he took him to Prague, where he played it on April 9, 1896. While they were together in Prague, Dvořák took pleasure in showing Stern the church where he had played the organ for five years at a yearly salary of about sixty dollars, and also the tavern where he used to fiddle from four in the afternoon to midnight for a sum equivalent to twenty-five cents. Stern afterwards played the concerto in Breslau and Leipsic. He first came to the United States in 1897, and he played Dvořák's concerto at the concerts of the Chicago Orchestra January 29 and 30 of that year. He played it at a concert of the Philharmonic Society of New York, March 6, 1897. He visited this country a second time in company with his wife, Suzanne Adams, the opera singer, to whom he was married October 20, 1898, and they gave a concert in Boston in Association Hall, January 8, 1900. (Stern's first wife was Nettie Carpenter, the violinist, who was born in New York in 1868, and took a first violin prize at the Paris Conservatory in 1884; but the marriage was not a happy one, and a divorce followed.) Stern composed pieces for his instrument and some songs.

The first performance of the concerto in Boston was at a Symphony Concert, December 19, 1896, when Mr. Schroeder was the 'cellist. Mr. Schroeder played it again at a Symphony concert, January 6, 1900. Mr. Warnke played it on October 28, 1905, his first performance in Boston; Otto Urack, November 30, 1912.

The first movement, Allegro, in B minor, 4-4, begins with an or-

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chestral ritornello, in which the chief themes are exposed and briefly developed. The first theme is announced by the clarinet, soon reinforced by the bassoons. It is then taken up by the first violins and violas against an accompaniment in wind instruments. The scoring grows fuller with the development until there is a fortissimo of the full orchestra. The cantabile second theme, in D major, is given to the horn, and the development is carried on successively by clarinet, oboe, and flute. There is a brilliant conclusion theme in the same key. This theme is developed in decrescendo, and the solo violoncello soon enters with the first theme in B minor. There is florid passage-work, and the second theme is sung in D major by the solo instrument. This is followed by a second subsidiary theme and a new conclusion theme. There is a fortissimo return of the first theme as an orchestral tutti at the beginning of the second part of the movement. The working-out is rather elaborate, and it contains an episodic return of the first theme (in augmentation), A-flat minor, as a cantilena for the solo violoncello. The orthodox return of the first theme in the tonic at the beginning of the third part of the movement is omitted, and the free fantasia is merged into the third part. The solo instrument takes up the second theme, now in B major. There is a short coda with a fortissimo return of the first theme in B major.

The second movement, Adagio, ma non troppo, G major, 3-4, begins with a prelude on the first theme in the wood-wind. The theme is then given to the solo violoncello and developed at length by it. A

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few measures of orchestral interlude, fortissimo, lead to the second theme, which is developed elaborately. The melody is now for the solo instrument, now in the wood-wind against counter-phrases in the violoncello or against passage-work. The first theme returns (horns) against a pizzicato bass, and the return is followed by a short and accompanied cadenza for the solo violoncello and closing developments of the first theme.

The Finale, Allegro moderato, in B minor, 2-4, is an extended rondo on three themes, which are much altered at times by changes of tempo and by harmonization. Figures in the themes are used as new episodic themes.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, triangle, strings.

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Three Songs with Orchestra:

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Schubert (b) "Ständchen"
Strauss (c) "Morgen"

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Hugo Wolf (a) "Verborgenheit"
Mahler (b) "Ich atmet' einen Lindenduft"
Mahler (c) "Rheinlegendchen"

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PROGRAMME

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|--------------------------------------|------------|
| 1. "Come, my dearest" | *Servian |
| 2. Serenade | *Sicilian |
| 3. "Where, Oh Where Has Johnny Gone" | Bohemian |
| 4. Lullaby | Greek |
| 5. "Rosa Dear" | Dutch |
| 6. "Varadi's Highways" | *Hungarian |
| 7. "Cherry Bloom" | *Japanese |
| 8. "Early one morning" | English |
| 9. "My Beloved" | Moorish |
| 10. "On the Bridge of Avignon" | *French |

II.

- | | |
|-----------------------|---------|
| 1. La flute enchantée | Ravel |
| 2. Le grillon | Ravel |
| 3. L'heureux vagabond | Bruneau |
| 4. L'oiseau bleu | Decreux |

III.

- | | |
|---------------------------|------------------|
| 1. Rossignols Moncherons | Rimsky-Korsakoff |
| 2. Effet de neige | Poldowski |
| 3. Au bord du Don | Moussorgski |
| 4. Triste est les Steppes | Gretchaninoff |
| 5. Oriental Song | Rimsky-Korsakoff |

IV.

- | | |
|------------------------------------|-----------------|
| 1. Chant de nourrice | de Fontenailles |
| 2. La maison grise | Messager |
| 3. Les bonnes dames de St. Gervais | Dalcroze |
| 4. Au clair de la lune | Marinier |
| 5. Au bord de l'eau | Cuvillier |

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Wagner { Prelude to "Parsifal"
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PROGRAMME

- | | | |
|------|---------------------------------|--------------------|
| I. | SONATA, Op. 47 (Kreutzer) | Beethoven |
| II. | SCOTCH FANTASIE | Bruch |
| III. | (a) NOCTURNE | Chopin-Auer |
| | (b) CAPRICE No. 22 | Paganini-Brown |
| | (c) RONDINO | Beethoven-Kreisler |
| | (d) LITTLE CAPRICE (First time) | Sandor-Harmati |
| | (e) TAMBOURIN CHINOIS | Kreisler |
| IV. | (a) SPANISH DANCE, A minor | Sarasate |
| | (b) CAPRICE No. 24 | Paganini-Behm |

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Programme

I.

Sonata in B-flat - - - - - Mozart

II.

Sonata in C minor, Op. 30 - - - Beethoven

III.

Sonata in A major - - - - - César Franck

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1. Variations and Fugue on a theme by Handel Brahms
2. Sonata in E-flat major, Op. 27 Beethoven
Andante, Allegro, Tempo I
Allegro molto vivace
Adagio con espressione, allegro vivace
3. Carnaval Schumann
4. a. Ballade in F minor
b. Three Etudes
c. Nocturne in G major
d. Mazurka
e. Scherzo in B-flat minor } Chopin

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PROGRAMME

		I.	
Sonata Eroica, Op. 50			MacDowell
a. Slow, with nobility.	Fast, passionately		
b. Elf-like, as light and swift as possible			
c. Tenderly, longingly yet with passion			
d. Fiercely, very fast			
		II.	
Pavane			Ravel
Etude, Op. 8, No. 10			Scriabine
Bourrée, Op. 10, No. 4 (first time)			Enesco
		III.	
Mid-winter	} From the New England Idyls, Op. 62		MacDowell
Indian Idyl			
From a Log Cabin			
The Joy of Autumn			
		IV.	
St. Francis Walking on the Waves	}		Liszt
Valse Oubliée			
Rhapsodie Hongroise, No. 10			

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Mr. JAMES ECKER, Pianist

PROGRAMME

I.		
Sonata in B minor for Violin and Piano		Oscar Nedbal
Mme. ONDRICEK and Miss FORBES		
(First time in Boston)		
II.		
Why		Tschaikowsky
Lullaby		Tschaikowsky
My Field		Sokolov
Floods of Spring		Rachmaninoff
Mrs. FISHER-BUTLER		
III.		
Deux Mélodies { No. 1, Andante }		Nicolaïew
{ No. 2, Allegretto }		
Mélodie Tartare		Kosloff
Gopak		Moussourgsky
Tarantella		Wieniawski
Mme. ONDRICEK		
IV.		
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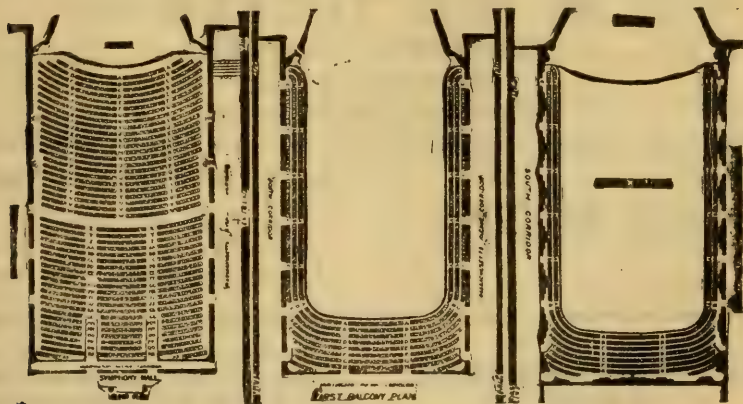
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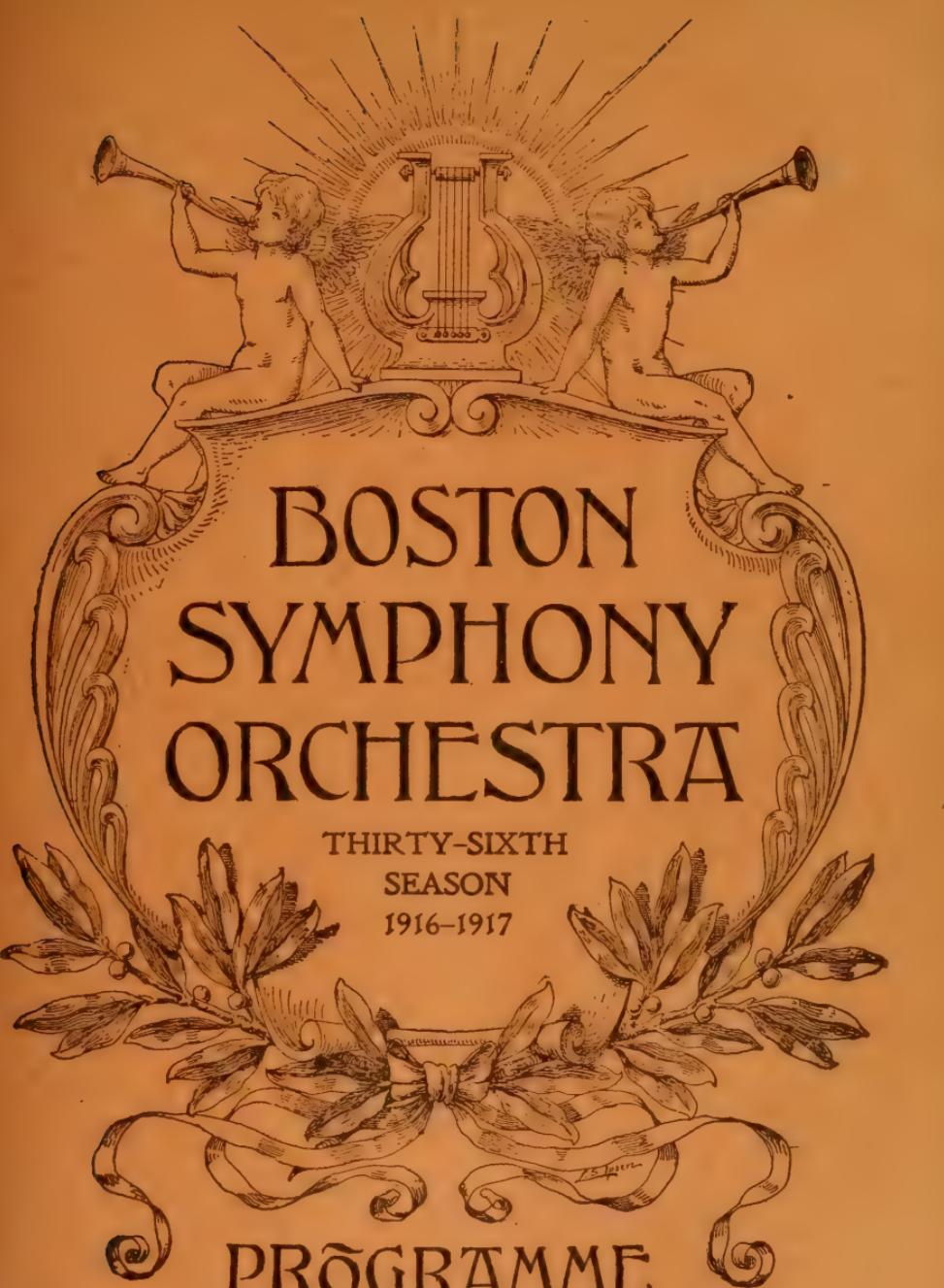
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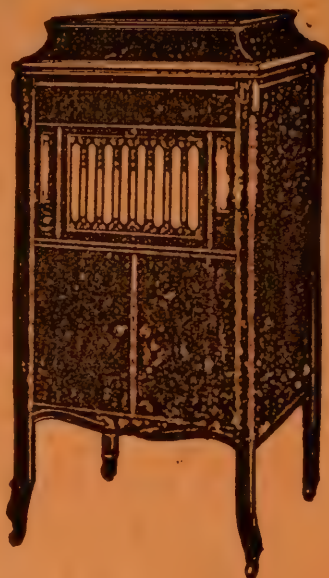
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and contemplative idealism in the second, and gentleness and calm in the last, ought not to be without significance to the thoughtful listener.

"The formal treatment in all the movements is free. Until the coda of the finale, no movement quotes the themes of a preceding movement; but from time to time passages in one movement are recalled in another by the use of similar harmony and instrumentation with different thematic material.

"The first movement is based upon three themes, which are at once stated in order. The first, in E-flat major, 6-8, is given out by the brass and continued by the rest of the orchestra. The second, in C major, 9-8, poco meno mosso, is quietly given out by the trombones over a slow string tremolo. The third in E major, 3-4, Andante largamente, is first given out by strings, horns, and wood-wind, and then carried by the full orchestra into D-flat major and finally B-flat major. A long development of first theme material follows, chiefly in E-flat major. A sudden pedal point on A introduces a succession of chords which are much heard during the second movement; then the second theme appears lugubriously in English horn and clarinet. Organ, harp, and bells introduce a new, quiet variant of the first theme in A-flat major; this combination of key and instruments, too, will frequently reappear. The third theme appears thrice, in F minor, E-flat minor, and C-flat major, always with increased force. There is a brilliant outburst in E major, and the first theme again dominates the situation. After a sudden return to the flat keys comes the climax of the development section,—a long pedal F, with a wild stretto above it. In the recapitulation, the first theme and much of its development are restated in E-flat, pianis-



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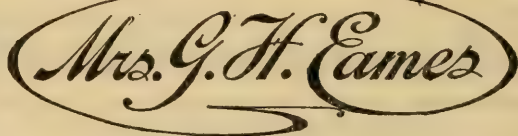
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simo. The second theme returns, first quietly, then with the full force of the orchestra; to it is added the third theme.

"The second movement opens in A minor, 4-4, Andante agitato quasi Allegro moderato, with the succession of harmonies which interrupted the development of the first movement. After this brief introduction, the trombones proclaim the principal theme of the movement, while the rest of the orchestra offers a strenuous accompaniment. After some development and a sub-climax, the mood changes; the theme is inverted, the tempo slackens, the harmonies are major, the instrumentation is lighter. A solo viola sings continuation of the theme, in A major. The combination of organ, harp, and bells in A-flat major returns; there is a new, hymn-like theme. A long working-out follows. Eventually there is a triumphant climax in A-flat major; but the bells toll, the principal theme returns in A minor with spectral instrumentation and funereal rhythms, and the movement ends with the agitated harmonies which began it.

"The finale begins in E-flat major, 9-8, Allegretto grazioso, with a playful theme which is presented first by small wood-wind groups, then by all the wood-wind and the horns. There is a brief modulatory passage, leading to E major. Now follows a long episode, in which a new, lyrical theme is built up bit by bit. The mood is that of the A major portion of the second movement; but all the agitation has vanished. There are harmonic reminiscences of the first two movements, including the device for organ, harp, and bells; but no themes are quoted as yet. The key shifts to A minor: the opening playful theme is accompanied by some of the agitated figures from the second movement, but now the agitation is wholly of the past. After a gradual return to E-flat major, the trumpets and trombones, which heretofore in this movement have had little to do, begin the coda not only of the

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finale, but of the whole symphony; one by one, all the themes of all the movements return for a moment, and the ending, which is based upon the opening figure of the first movement, is serene and peaceful."

* * *

Mr. Clapp's musical and general education was received in Boston and at Harvard University, from which he was graduated in 1909. For the next two years, as Frederick Sheldon Fellow of the University, he pursued his studies in Europe. Since 1911 he has occupied various teaching positions, has appeared from time to time as orchestral conductor, and has written articles on musical subjects for various publications. At present he is Director of Music at Dartmouth College.

His chief compositions are as follows:—

Chorus, "O Gladsome Light" (1907; received Francis Boott prize of Harvard University, 1907; published in 1907).

Tone-poem, "Norge," for orchestra, with pianoforte obbligato (1908, composed for the centenary of the Pierian Sodality, and performed by it in Sanders Theatre, Cambridge, May 22, 1908, Leland Hall, pianist; first publicly performed by the Boston Symphony Orchestra, Mr. Fiedler, conductor, in Sanders Theatre, Cambridge, April 29, 1909; the composer, pianist).

String Quartet in C minor (1909).

Symphony in E minor (1910-13, performed under the composer's

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direction by the Boston Symphony Orchestra in Boston, April 10, 11, 1914).

"Dramatic Poem," for trombone and orchestra (1912, performed by the Pierian Sodality under the composer's direction, Modeste Alloo assisting, at the Hotel Astor, New York, April 14, 1912, and at Sanders Theatre, Cambridge, April 24, 1912).

Prelude for orchestra, "In Summer" (1912, performed by the St. Louis Symphony Orchestra, Max Zach, conductor, January 16-17, 1914).

Numerous songs and part-songs.

Mme. JULIA CULP (Mme. Mertens) was born at Groningen, Holland, on October 6, 1881. She studied the violin at first, and appeared as a prodigy in Holland. When she was fourteen years old, her voice was declared a remarkable one. She studied singing at the Amsterdam Conservatory, and later with Mme. Etelka Gerster in Berlin. In 1901 she sang at a concert in Magdeburg, and on October 18 of that year she gave a recital in Berlin. Since then she has sung in the chief cities of Europe, with the leading orchestras and in recital.

She sang in the United States for the first time at New York on January 10, 1913, when her programme consisted of songs by Schubert, Schumann, and Brahms. Her first appearance in Boston was in Jordan Hall on February 10, 1913 (songs by Schubert, Schumann, and Brahms). Her second recital was on February 24, 1913 (songs by Beethoven, Tschaikowsky, Liszt, Loewe, Jensen, Hugo Wolf). She gave a concert with Leopold Godowsky, pianist, in Symphony Hall, on March 16, 1913 (songs by Schubert, Lully, Weckerlin, Purcell, Beethoven, Brahms).

She sang here at a concert of the Boston Symphony Orchestra, April 12, 1913: six songs with orchestra—Schubert's "Raste, Krieger," "Jäger, ruhe von der Jagd," "Ave Maria"; Wagner's "Träume"; Beethoven's "Freudvoll und Leidvoll," "Die Trommel gerühret."

On January 9, 1914, she gave a recital in Jordan Hall: songs by

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Schubert and Brahms, four Old English songs, and a group of songs by Loewe. On January 25, 1914, she gave a concert in Symphony Hall with Mme. Teresa Carreño: a group of songs by Schumann, a group of songs by Wolf, songs by Horn and Beethoven. At her recital on March 5, 1914, the songs were by Schubert, Carpenter, Wolf, and some French songs arranged by Weckerlin. The programme of the recital on January 16, 1915, was as follows: songs by Brahms; Indian songs arranged by Lieurance; songs by Rogers, de Lange, Strauss, and Wolf. On February 13, 1915, she sang at a Symphony concert Monteverdi's "Il Lamento d' Arianna" from "Arianna"; Handel's "Dank sei Dir" from a "Cantata con Stromenti"; and Beethoven's "Adelaide" (orchestration by A. Schönberg). She gave a recital on February 27, 1915: Songs by Schubert, E. Wolff, and Schumann. On March 21, 1915, she gave a concert with Percy Grainger: Songs by Mendelssohn, Jensen, Tschaikowsky, Weckerlin, Beethoven, Carpenter, J. H. Rogers, Wolf, and Strauss. December 4, 1915: Songs by Schubert, Sharp, Purcell, Old Dutch folk-songs, de Lange, Wolf, Mahler. January 8, 1916: Songs by Schubert, Franz, Cornelius, Brahms. February 13, 1916, with John Powell, pianist: Songs by Purcell, Rowland, Horn, Brahms, Fisher, Loewe, Rennes, Wolf. March 12, 1916, with George Copeland, pianist: Songs by Beethoven, Strauss, Old Songs. December 3, 1916: Songs by Schubert, Debussy, Jaques-Dalcroze, Massenet, Massini, Cornelius, Brahms. March 18, 1917, Songs by Schubert, Sharp, Lieurance, Fisher, Foote, Brahms, and old German folk-songs.

"SEI MIR GEGRÜSST!" Op. 20, No. 1 FRANZ SCHUBERT
(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)
This song, dedicated to Mme. Justina von Bruchmann, was composed in 1821.

Langsam, B-flat, 3-4.

O du Entriss'ne mir und meinen Kusse!
Sei mir gegrüsst, sei mir geküsst!
Erreichbar nur meinem Sehnsuchts-grusse,
Sei mir gegrüsst, sei mir geküsst!



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Zum Trotz der Ferne, die sich, feindlich trennend,
Hat zwischen mich und dich gestellt;
Dem Neid der Schicksals mächte zum Verdrusse
Sei mir gegrüsst, sei mir geküsst!

Wie du mir je im schönsten Lenz
Mit Gruss und Kuss entgegen kamst,
Mit meiner Seele gluhendstem Ergusse,
Sei mir gegrüsst, sei mir geküsst!

Ein Hauch der Liebe tilget Räum und Zeiten,
Ich bin bei dir, du bist bei mir,
Ich halte dich in dieses Armes Umschlusse,
Sei mir gegrüsst, sei mir geküsst!

Thou who wert torn from me and from my kisses,
Thee, love, I greet with kisses sweet!
Though only longing can bridge these abysses,
Thee, love, I greet with kisses sweet!

Thou who by Love's own hand to my true heart wast given,
Thou from this fond bosom torn away!
Though forth the tear-flood presses—
Thee, love, I greet with kisses sweet!

What though the distance that us twain doth sever
Keep both our lives so wide apart!
Defying envious fate that us oppresses,
Thee, love, I greet with kisses sweet!

As thou didst ever when first we learned to love,
With clasp and kiss thy lover meet.
With all my soul's most rapturous addresses—
Thee, love, I greet with kisses sweet!

One breath of love doth banish time and spaces:
I am with thee: thou art with me.
I hold thee fast within these arms' caresses—
Thee, love, I greet with kisses sweet!

*Translation by Frederic Field Bullard.**

The orchestration is by E. N. von Reznicek: two flutes, two oboes,
two clarinets, two bassoons, and strings.

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"STÄNDCHEN" ("SCHWANENGESANG" No. 4) . . . FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Mässig, D minor-major, 3-4. Composed in August, 1828.

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Warm entreaties, gently pleading,
Through the night to thee
Say, while all is calm and silent,
Dearest, come to me!

Flüsternd schlanke Wipfel rauschen,
In des Mondes Licht;
Des Verräthers feindlich Lauschen,
Fürchte, Holde, nicht.

Whisp'ring branches softly murmur
In the moonlight clear:
None may watch thee, none can harm thee,
Wherefore dost thou fear.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süßen Klagen,
Flehen sie für mich.

Hear the nightingale so tender,
Would her strain were thine!
Ev'ry note, lamenting, echoes
Some fond sigh of mine.

Sie versteh'n des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Ah! she knows the lover's wishes,
Mourns when hopes depart,
Moving with her silvery cadence
Ev'ry drooping heart.

Lass auch dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich dir entgegen!
Komm, beglücke mich!

Let thy pity, then, restore me,
Dearest, art thou near?
Oh! I tremble lest I lose thee:
Come and bless me here!

The German poem is by L. Rellstab (1799-1860).

The accompaniment is scored by Arnold Schönberg "(20-9, 1912)" for two flutes, two oboes, two clarinets, bass-clarinets, two bassoons, double-bassoon, two horns, harp, four solo first violins, three solo violas, four solo violoncellos, and two solo double-basses.

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On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with piano-forte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Langsam, G major, 4-4.

MORGEN.

Und Morgen wird die Sonne wieder scheinen;
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen
In mitten dieser sonnenatmenden Erde;
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt des Glückes stummes Schweigen.
John Henry Mackay.

TO-MORROW.

To-morrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth and, lost in dreaming,
Let heav'n unite a love that earth no more shall sunder;
And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending!
Gaze in each other's eyes in love's soft splendor glowing
Mute with tears of joy and bliss ne'er ending.
Translation by John Bernhoff.

This song was sung in Boston by Mme. Strauss-de Ahna at Richard Strauss's concert in Symphony Hall with the Philadelphia Orchestra, March 8, 1904.

Miss Elena Gerhardt sang it at a Symphony concert in Boston, January 4, 1913.

The accompaniment is scored for solo violin, strings, and harp.

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SYMPHONIC PIECE FROM "THE REDEMPTION," A SYMPHONY-POEM IN
THREE PARTS CÉSAR FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

To appreciate the significance of this excerpt from "La Rédemption," it is necessary to consider the work itself.

This Symphonic Piece, "Morceau Symphonique," was composed in 1873-74. It was performed probably for the first time at a concert of the Société Nationale, Paris, February 13, 1874. It was performed later at the Cirque d'Hiver, Paris, March 19, 1876. It was afterwards rewritten and played at a concert of the Opéra, Paris, November 17, 1895. It was performed by the Philadelphia Orchestra at Philadelphia at the concerts of December 14 and 15, 1906, and at New York by the New York Symphony Orchestra, December 15, 1906.

The first performance in Boston was at a Symphony concert December 28, 1907, Dr. Muck conductor.

The score in the edition for voice and two pianofortes bears this motto: "The ages pass. The joy of the world which is transformed and made radiant by the words of Christ."

This piece, however, was not composed for the first version of "The Redemption," and the orchestral piece for which it was substituted was not played at the first performance of the work in 1873.

The history of "La Rédemption" is a singular one.

Franck began work on "The Beatitudes" in 1869. The Prologue and the First Beatitude were completed in 1870, and were orchestrated during the bombardment of Paris. Franck then left this work to compose the music of "The Redemption." The first version was written in 1871-72. The text of the poem, which is described as philosophical rather than religious, was written by Édouard Blau

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(1836-1906), one of the librettists of Massenet's "Le Cid" and "Werther," of de la Nux's "Zaire," of "La Jacquerie" by Lalo-Coquard, of Joncières' "Chevalier Jean," of Diaz's "La Coupe du Roi du Thulé"; the librettist of Lalo's "Roi d'Ys," Godard's "Dante," Dubois' "Paradise Lost," and of a few operettas. It has been stated that the poem of "The Redemption" was first offered to Massenet, who could see nothing in it for him; that Franck accepted it because "he believed in that which was in it." Franck had little discernment in literary matters, although Vincent d'Indy tells us that, busy as Franck was in teaching, he found some time to read, especially during vacations, which he spent at Quincy; that he read ancient and modern works of a serious nature; and he gives this instance: "One day, while reading in his garden with the attention which characterized him in all that he did, one of his sons, seeing him smile frequently, asked: 'What are you reading that is so funny?' and 'Père' Franck answered, 'A book by Kant, "The Critique of Pure Reason"; it is very amusing.'" And d'Indy adds: "Is it not permitted us to think that these words, coming from the mouth of the French believer and musician, constitute the subtlest criticism that could be made of the heavy and indigestible Critique of the German philosopher?" That Franck had little literary discrimination is shown, however, by his choice of the text of "The Beatitudes," "The Redemption," the operas "Hulda" and "Ghiselle," and minor works, even songs.

The following account of "The Redemption" is taken chiefly from d'Indy's life of Franck (published at Paris in 1906). I have paraphrased certain pages, and at times I have used d'Indy's words.

As soon as Franck had received Blau's poem, he applied himself with such zeal that he finished his task in about six months. There are two versions of "The Redemption," and they are very dissimilar.

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"If the second contains the fine chorus and the admirable symphonic intermezzo, now in the repertory of all the concert orchestras, which are not in the first version, nevertheless it must be said that the first was evidently the better one in the general arrangement of the composition, which was established on a wholly new plan, one that could have been conceived and realized only by Franck."

D'Indy gives the argument of the poem in order to explain this plan.

Part First. Men are busy and restless in the midst of the selfish shadows of paganism. They think they find happiness in pleasure and in hate, but only works of death are the result. Suddenly a flight of angels illuminates space: one of them announces that redemption through the Saviour has come on earth; regenerated men sing together a Christmas song.

Part Second. Symphonic Piece ("Here I copy," says d'Indy, "the argument of this poem for orchestra alone, an argument which was imagined and written out by Franck himself"). "The ages pass. Joy of the world which is transformed and made radiant by the words of Christ. In vain does the era of persecutions begin; faith triumphs over all obstacles. But the modern hour has sounded! Faith is lost; man, again a prey to the bitter desire of pleasure and sterile bustle, has found again the passions of a former age."

Part Third. The angels, veiling their faces with their wings at the sight of the crimes on earth, weep over man, who has returned to pagan bestiality. But the Archangel comes, and now in a graver tone announces a new redemption: pardon for sin can be obtained by prayer; and men, consoled and repentant, unite their hearts in a song of brotherly love.

Franck was struck by the alternation between shadow and light in this poem. He determined that only a carefully established gradation of those musical tints which are named tonalities could, by opposition and contrast, render the nuances of color so clearly exposed by the poem. He conceived then of a tonal construction moulded absolutely to the meaning of the text and proceeding in the first and third parts from darkness to light, while the Symphonic Piece, the faithful interpreter of his argument, began with the utmost warmth and ended in the cold and drab tonality assigned to the opening chorus of the work.

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This was the first time that Franck applied deliberately, in his search after poetic expression, this fruitful and traditional principle of tonal architecture, which, hitherto used only timidly, became later the corner-stone of his instruction.

Part I. There is a short introduction, in which there are hints at the prophetic song of the angels. The suave melody is exposed, A major, in canon, pianissimo. The tonality of A minor brusquely follows, and in this sombre key the vilest passions of the pagan world rumble and howl. "Here I should for the first time make a remark that is still more applicable to 'The Beatitudes': the poor master cudgelled his brains in the endeavor to express evil, moral ugliness, for the simple beauty of his own character forbade his conceiving it." Therefore this first chorus presents to us a review of the pagan pleasures in a manner that is rather bombastic and conventional. The movement does not leave the tonality of A minor, and ends in a stretto that is noisy rather than truly powerful, after the manner of operas of that epoch. Then there is light: the radiant theme of prophecy soars majestically above human miseries. This time the key is E major, the dominant of the prelude. The theme is given to the chorus, while the violins repeat the melody as an echo. "This use of the canon, already remarked in the organ pieces"—d'Indy refers here to "Six Pièces pour grand orgue," composed by Franck in 1860-62—"becomes more and more frequent in the works of Franck. It is, one might say, like a hall-mark, but that which differentiates it from the canon of the schoolmaster, that which brings it close to Bach's canons in spirit, is that the melody which admits of imitation is never found tortured or deformed by the necessity of the case: it is presented simply and naturally in its modulations, and the imitation follows in such a logical fashion that it seems to come as a growth and increase." The doubt-



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ing men make short replies, which lead us towards the sombre tonalities of doubt. The prophecy of the Archangel bursts forth. It precedes a new exposition of the theme in A major, and proceeds more and more towards the light, until a dazzling modulation to F-sharp major, where for the first time the melody long sought by the master is found victoriously, the musical personification of the idea of redemption. This tonality is established. Faith and love illuminate the earth. Men sing Noël at the cradle of the Child-God.

Part II. The Symphonic Piece first written has disappeared save for the rare first edition of the work. "It had not the value of the one that is now known by this title." D'Indy, however, gives an analysis of it (pp. 127, 128). This piece ended by a short repetition of the pagan theme and in the darkness of A minor. "The poetic and musical plan of this piece was wholly admirable. It was to be regretted, however, that there were passages which seemed long drawn out in performance, and that the intrinsic worth of the two fundamental ideas was not wholly equal to the height of the subject to be expressed. Franck felt this; he made another piece from top to bottom, and thus he did well."

Part III. With the exception of the chorus that opens this part in the second edition and is not in the original plan, this part was as it is to-day. The company of angels, leaving the rebellious earth, sings sadly, and, as before, the violins repeat the song in a dolorous echo; but this chorus, though it is constructed in the same manner as the first and though the melodic parentage of the two is not to be mistaken, gives a very different impression. The angels do not weep as human beings, while in the first part they rejoiced as such. Franck has chosen, to express angelic grief, a melody at once mournful and serene, the sublime song of compassion felt by immaterial beings.



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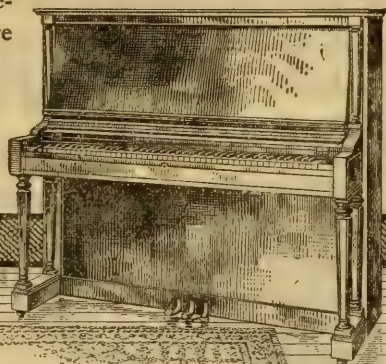
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This chorus is written in the key of F-sharp minor, and by the change of mode alone it is in contrast with the Christmas rejoicing in the first part. Little by little light begins to dawn and stream through the shades of human error. Hope appears with the Archangel with an air more classic than the enthusiastic hymn of the first part. This air, modulating from B minor to B major, leads gradually to the fervent prayer of repentant men, and above this soars between heaven and earth the theme of prophecy, chanted joyously by the radiant angelic host.

Franck did not conceal his pride in this enchainment of tonalities: "I have put into this score only tonalities with sharps, so as to render the luminous effect of the Redemption." Let us quote d'Indy:—

"Going from A minor, a neutral, colorless tonality, the first part grew lighter by degrees: it seemed as though we mounted toward *more light* by means of the steps E, the dominant, A major, F-sharp major. The Symphonic Piece in the middle, following the poetic part it should play, made us descend from A major, a clear tonality, to the primitive obscurity of A minor; but the last part, which began mournfully in F-sharp minor, the relative key of the preceding clear tonality, assumed new and luminous tints, to end triumphantly in the tone of B major, a definite tonality, in absolute opposition to the shadows of A minor. The Noël in F-sharp major of the first part was only the dominant announcer.

"This solid architecture, constituting a perfect monument in marvellous equilibrium, was unfortunately changed in the second edition, the only one that is known to-day. I shall now relate the history of this modification, and I shall do this not without hesitation, for I am in a way the cause of this unfortunate change of plan, and this, I believe, is the only wrong toward my revered master for which I need

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reproach myself. This avowal will soothe my conscience for the remorse which has pursued me since I have known what musical composition is.

"The first performance of 'The Redemption' took place on Maundy Thursday, April 10, 1873, at a sacred concert at the Odéon. Colonne was the conductor. The rehearsals did not pass without hitches. It was seen at once that the parts had been badly copied, for it was necessary to stop at each measure to correct the gross mistakes,—a thing that always greatly disquiets an orchestra and disposes it usually against the work itself. This rehearsal was over, and the parts were given to poor Franck, who was upset by this blundering. It was necessary in two days (for the second rehearsal was at hand) to look over and correct all the orchestral parts and even to copy again a certain number of them which were illegible. I knew the score well, for, in accordance with the wish of my master, I had accompanied as pianist all the choral studies. I therefore proposed, in union with my comrades, Henri Duparc and Camille Benoit, to take charge of this task, and Franck accepted the offer frankly, for he did not have the time to assume the responsibility of doing it himself. We did not know at first how to go about it, and we were frightened at the manual labor to be done in so short a time. However, we went to work bravely in Duparc's music room. He took charge of the pasting,

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Benoit collated, and I looked after the copies. Kept awake by Duparc's cognac and Benoit's puns, we completed the work in a day and two nights, and the parts were on the desks at the appointed hour. Unfortunately, the two other rehearsals were very much shortened for various reasons, on which I shall not put stress, so that there was no time to work on the Symphonic Piece. It was decided to suppress it wholly. And this was done, to the great grief of Franck, who thus saw the destruction of the harmonious construction over which he had dreamed and labored for a long time and amorously.

"The final chorus of the first part almost suffered the same fate. The musicians of the orchestra, disheartened by the fingering in the key of F-sharp major, and following a habit dear to players of those days in the presence of débutants (Franck, alas, was at the age of fifty a débutant in the eyes of the public),—the musicians of the orchestra, I say, pronounced this finale unplayable. Franck refused energetically to allow this new mutilation, and the performance showed deplorably the bad will of the orchestra."

"The 'Redemption' formed only the second part of the sacred concert. The first part was thus composed:—

PSALM, "Coeli enarrant"	C. Saint-Saëns
AIR from "Stabat Mater"	Mme. de Grandval
TWO AIRS, with choruses, from "Fiesque"	É. Lalo
DUO from "Stabat Mater"	Rossini

"The oratorio of Franck was performed in a mediocre manner; the chorus sang hardly true, and Mme. de Caters,"—she was born Lablache,—“who had agreed to interpret the airs of the Archangel, ‘This bizarre and ineffective music,’ only on the condition of indemnifying herself by cantilenas of Rossini that were sure of success, hurried through the performance of her music with indifference.” And so the audience did not at all understand the work, and it showed, unmistakably, that it



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was bored, for when the concert ended there were only about fifty remaining.

D'Indy does not mention the fact that at this first performance the verses between the musical numbers were declaimed by Mounet-Sully.

Franck's pupils were much more disturbed by the failure of the first performance than their master. They at once began to look into the difficulties that the orchestra had declared to be unsurmountable. They entreated Franck to change the tonality, F-sharp major, which they believed to be the chief cause of the trouble. D'Indy was the one appointed to suggest the change. "I must say that I was badly received the first time, and, when I repeated my offence, 'Père' Franck, losing his customary amiability, forbade me—almost severely—to speak of it again." Several of Franck's favorite pupils, Duparc at the head, went to the rescue, and Franck finally consented to transpose the air of the Archangel and the whole finale of the first part to E major. "And thus the whole plan of the work was profoundly changed, for, if this tonality of E major affords a greater facility of execution, it does not give the impression of the dazzling clearness which is brought by the tonality of F-sharp major, the dominant, and not the sub-dominant, of the closing tonality."

* * *

Furthermore, the orchestral intermezzo, now known as the Morceau Symphonique, was most carefully revised by Franck. He at first made many corrections, then he decided to rewrite it wholly, and he retained only the entrance, at the end, of the fundamental theme of the work which brings the peroration.

This entire rewriting of a piece that had cost the composer infinite labor and had already been engraved is a curious instance, says d'Indy, of artistic conscientiousness, "but to this we owe the superb melody

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at the beginning, which it is impossible to hear without emotion, for it is 'music itself,' as Chabrier said.

"This new Morceau Symphonique is in D major, and its poetic meaning is less complex than that of the one preceding, for its aim is to express only 'the joy of the world which is changed and made radiant by the words of Christ.' It therefore remains tonal, and there is no reason for a dramatic modification of its colors by an advance into darkness, as in the first version. This is why Franck, wishing, however, to depict the state of humanity returning to pagan doubt; thought to add, as a counterpart, the chorus in D minor, which in this second version precedes the plaintive chorus of angels, and already presages a new manner of writing."

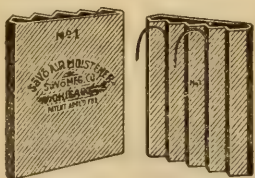
* *

This Symphonic Piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide, kettledrums, and strings.

Maestoso poco lento, D major, 4-4. The chief constituent elements are the motive to which d'Indy has already alluded, which is announced by the clarinet, repeated by flute and oboe, and then developed by the strings; an energetic phrase, given to the trombones, "which seems," as M. Étienne Destranges says, "the affirmation of a *Credo*"; a recollection of the Noël in the first part of "The Redemption"—"Devant la loi nouvelle"; the return and the development by different instruments of the first motive; the reappearance of the Archangel's air, at first pianissimo for the clarinet and then arriving through a crescendo to an impressive fortissimo; and at last the affirmative trombone phrase and a final use of the Noël chorus.

* *

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(Signed) J. MALKIN.

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Symphonique was first played is not wholly clear beyond doubt and peradventure, though I have given above the probable date.

M. Georges Servières says the whole work was revised in 1885, and in its new form was heard at a concert of the Opéra, November 17, 1885, and at a Lamoreux concert, October 18, 1896.

But M. d'Indy says, in his "Catalogue of the Works of César Franck," that the second edition of "The Redemption," "Nouveau morceau symphonique et chœur d'hommes ajoutés," was composed in 1874. As Franck's pupil and as one deeply interested at the time, he should speak as one with authority.

Now the second performance of "The Redemption" was at the Théâtre Ventadour, March 16 and 18, 1875, in concerts given for the benefit of the free parochial schools of the seventeenth arrondissement of Paris. The solo of the Archangel was sung by Mme. Fursch-Madier (*sic*), the admirable singer known in this country in opera and in concert as Mme. Fursch-Madi.*

If this Symphonic Piece was composed, as d'Indy says, in 1874, it

* Emilie Victorine Fourche was born at Saint Esprit, January 10, 1847. She died in wretched and pathetic circumstances, September 19, 1894, at Warrenville, N.J., from cancer of the stomach. She was awarded the second prize in opera at the Paris Conservatory in 1867 and also the second prize for singing that same year. She sang at the Paris Opéra, 1868-70, 1874-77, but she was famous in the leading opera houses of Europe. In 1882 she was divorced from her husband, Raoul Madier de Montjau, who was for a time orchestral leader at the Opéra. She was afterwards known as Mme. Fursch-Madier, then Mme. Fursch-Madi. She sang in Boston at Symphony concerts in the spring of 1886, in the season of 1886-87, 1887-88, 1891-92. Her last appearance at these concerts was on December 10, 1891, when at a concert in memory of Mozart led by Mr. Nikisch, she sang "Or sai chi l'onore," from "Don Giovanni," and "Dove sono," from "Le Nozze di Figaro." On March 14, 1893, she sang at a Seidl concert at the Boston Theatre. She first came to the United States as a member of the New Orleans French Opera Company, 1873-74. She returned to Brussels, where, at the request of Verdi, she had created the part of Aida in French at the Monnaie, and remained there until 1879, when she went to London and sang at Covent Garden for three years. She came over with Colonel Mapleson to the Academy of Music, New York, in 1882, and in 1884 was engaged for the opening of the Metropolitan Opera House. As late as the season of 1893-94 she sang at the Metropolitan in "Don Giovanni" and in "Lohengrin." Mme. Fursch-Madi, while she was a teacher at the National Conservatory of Music in New York, was engaged for the National Opera Company, and, as the company collapsed, she was plaintiff in several suits. She was for a time directress of the American School of Opera. Her second husband was Henri Verte, who died at Paris in 1890. Her third husband, a painter named Wortz, survived her. Mme. Fursch-Madi as a singer was a *falcon*, or dramatic soprano. She was musical, intelligent, and a mistress of the grand style. As a singer and as a woman, she was much to be respected. Her first appearance in Boston was as Sélika in "L'Africaine," February 26, 1883, at the Boston Theatre.

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might well have been performed at this concert at the Ventadour. "The Redemption" was better appreciated this time, and yet some of the critics placed it below "Ruth," a biblical eclogue in three parts, for solo voices, chorus, and orchestra, composed by Franck in 1843-46 and performed for the first time at a charity concert at the Cirque d'Été, Paris, October 15, 1871, and published that year. Ernest Reyer, the composer, wrote in the *Journal des Débats*, March 27, 1875: "M. César Franck—and no one appreciates the talent of this great musician more than I do—does not appear to have remembered, in writing 'The Redemption,' the adorable grace, charm, and color spread with full hands in the score of 'Ruth.'"

But M. Servièrès says that this Symphonic Piece was first played at a concert of the Société Nationale, Paris, February 13, 1874, then at the Cirque d'Hiver, March 19, 1876, and applauded.

* *

M. d'Indy, speaking of the interest that Liszt had taken for years in Franck's works, from the time of the latter's pianoforte trios, adds: "I remember the joy and friendly fervor with which he received the score of 'The Redemption' which Franck had asked me to give to him at Weimar, when I first visited Germany, in 1873. How different it was from the behavior of Brahms, to whom I was also asked to hand a copy of the score! He put the score on a table, with an air of supreme boredom, and did not even look at the dedication, full of reverence, which the good Franck had written on the first page."

There is no mention of César Franck or Vincent d'Indy in Max Kalbeck's voluminous Life of Brahms. On May 18, 1880, César Franck wrote this letter to Liszt: "Dear Master: I send two of my scores to you through our friend Saint-Saëns. I esteem them, but this esteem will be heightened if you like them. Always your grateful admirer,

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César Franck": "Briefe hervorragender Zeitgenossen an Franz Liszt," edited by La Mara, Vol. III., p. 367 (Leipsic, 1904). In the correspondence of Liszt there are several allusions to Franck's pianoforte trios. Liszt wrote him from Weimar on October 25, 1853, a long and interesting letter about the neglect of first-class compositions in Germany. (Franz Liszt's Briefe, Vol. VIII., pp. 107-8 [Leipsic, 1905].) The latest allusion of Liszt to Franck in the correspondence as published is in a letter to Joseph d'Ortigne written in Paris, April 9, 1866. "I shall take great pleasure in seeing you again to-morrow evening at Mme. Mathieu's, and on Friday at 2 o'clock, at the organ séance at St. Clotilde of Franck, who interests me" (Vol. VIII., p. 178).

"VERBORGENHEIT" HUGO WOLF

(Born at Windischgrätz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804-75).

Mässig und sehr innig, E-flat major, 4-4.

VERBORGENHEIT.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

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Tempt me not, O world, again
With the joys of love's illusion;
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Was ich traure, weiss ich nicht.
 Est ist unbekanntes Wehe,
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 Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
 Und die helle Freude zücket
 Durch die Schwere, so mich drücket
 Wonniglich in meiner Brust.

Lass, o Welt, etc.

Unknown grief fills all my days,
 Sorrow from my searching hidden
 Floods my eyes with tears unbidden
 When the sunlight meets my gaze.

Oft when dreaming brings me rest,
 Comes a cheering ray of gladness
 Through the shadows of my sadness
 Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the 'Verborgenheit' was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf." "Verborgenheit" was sung at these concerts by Miss Gerhardt, February 17, 1912; Mme. Von Endert, February 14, 1914; Miss Gerhardt, December 15, 1916. The orchestration is by Reichardt.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings:

"Verborgenheit" was sung here by Mr. Eliot Hubbard as early as November 30, 1896, at his concert.

In February of 1888 Wolf went to live at Perchtoldsdorf, a little village near Vienna. The house of his friend Heinrich Werner was put at his disposal. Wolf wrote the first of this set of Mörike's

* This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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songs, "Der Tambour," on February 16, and by November he had composed fifty-three of them. The days actually devoted to their composition were apparently forty-two in number. On one day he wrote three. His letters to his friends at this period were extraordinary. "Just now," he wrote to Edmund Lang, February 22, "I have written a new song. A heavenly song, I tell you! *quite* heavenly! marvellous! It will soon be over with me, for my facility increases from day to day. How far shall I yet go? I dread thinking of it. I have no inclination to write an opera, for I tremble to think of the number of ideas it would mean. Ideas, dear friends, are terrible. I feel it. My cheeks glow with excitement like molten iron, and this state of inspiration is to me not a pure joy but a ravishing torture. To-day I have put together in imagination a whole comic opera at the piano. I believe I could do something really good in this line. But I shrink from the hardships of it; I am too cowardly for a methodical composer. What does the future hold in store for me? This question torments and alarms me and occupies my thoughts in sleeping and waking. Am I one that is called? Am I in the long run indeed one of the chosen? God forbid! That would be a fine business for me!" Later he wrote about two songs, one of them so strange and awful that he was afraid of it: "God help the poor souls who will one day hear it." Another song he described as so strikingly characteristic and intense that "it would lacerate the nervous system of a block of marble"; and of another, "Fussreise," he said: "When you have heard this last song you can have only one wish in your soul—to die." As Mr. Ernest Newman, whose translation of the letters I have just quoted, says in his excellent *Life of Wolf* (New York, 1907): "All this time he was deliciously happy—lived with the utmost frugality, worked at his songs

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all day, made music with a few chosen friends at night, and almost dismissed from his mind the crude external world in which he had so long struggled for a place.”*

The Mörike volume was published in the spring of 1889 by the Wetzler firm in Vienna. The firm no longer exists. An Eichendorff volume was published in the fall of the same year. Early in 1890 the Goethe volume was published. A few friends paid the expenses of publication. Dr. Ernst Decsey makes this statement in the second volume of his *Life of Wolf* (p. 30): “About two hundred volumes were sent across the ocean to America, whereby a part of the expense of printing was provided for. This was an order by a Mrs. Elisabeth Fairchild of Boston, who became acquainted with Wolf in Bayreuth. The Mörike songs had made so deep an impression on her that she supplied herself immediately in American proportions so that she might thus surprise her singing friend.”

“ICH ATMET’ EINEN LINDENDUFT” GUSTAV MAHLER

(Born at Kalischt in Bohemia, July 1 (or 7), 1860; died at Vienna, May 18, 1911.)

Sehr zart und innog; langsam.

Ich atmet’ einen Lindenduft,
Im Zimmer stand ein Zweig der Linde.
Ein Angebinde von lieber Hand.
Wie lieblich war der Lindenduft!

I breathed a lovely linden flower
That in my chamber you placed yonder,
A gift of love, a gift of wonder,—
Now full of love the linden flower!

* Dr. Haberlandt says that when Wolf was at work, he would scarcely sleep, eat, or go out of the house. “When the songs were written he would run to play them over to his friends, laughing and crying at the same time.”



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Wie lieblich ist der Lindenduft!
Das Lindenreis brachst du gelinde,
Ich atme leis im Duft der Linde,
Der liebe Lindenduft!

Fr. Rückert.

Now full of love the linden flower!
You picked it, and my heart is fonder;
I breathe the linden flower yonder,—
Of my own love the linden flower.
Translation by George Harris, Jr.

This song, one of a set of Fr. Rückert's poems composed in 1901 or 1902 at a cottage near Maiernegg on the Wörthersee, was published in 1905. Mme. Culp sang it at a recital in Boston on December 4, 1915.

The accompaniment is scored for flute, oboe, clarinet, two bassoons, first, second, and fourth horns, celesta, harp, violins, violas.

"RHEINLEGENDCHEN" (No. 7 "DES KNABEN WUNDERHORN").

GUSTAV MAHLER

(Born at Kalischt in Bohemia, July 1 (or 7), 1860; died at Vienna, May 18, 1911.)

Gemählic (in an easy-going manner).

Bald gras ich am Neckar,
Bald gras ich am Rhein,
Bald hab ich ein Schätzkel,
Bald bin ich allein.

I mow by the Neckar,
I mow by the Rhine,
I think of my lover,
And lonely I pine.

Was hilft mir das Grasen,
Wann d'Sichel nicht schneidt,
Was hilft mir ein Schätzkel,
Wenns bei mir nicht bleibt.

Of what use is the mowing,
Who the scythe cuts no more?
Of what use is my lover?
He's far whom I adore.

So soll ich denn grasen,
Am Neckar, am Rhein,
So werf ich mein goldenes
Ringlein hinein.

So must I keep mowing,
By the Neckar, by the Rhine,
And cast in the river
This golden ring of mine.

Es fliesset im Neckar
Und fliesset im Rhein,
Soll schwimmen hinunter
Ins Meer tief hinein.

It flows in the Neckar,
It flows in the Rhine,
And it must flow on
To the sea's salty brine.

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Und schwimmt es, das Ringlein,
So frisst es ein Fisch
Das Fischlein soll kommen
Aufs König sein' Tisch.

Der König tät fragen,
Wem's Ringlein soll sein?
Da tät mein Schatz sagen,
Das Ringlein g'hört mein.

Mein Schätzlein tät springen
Bergauf und bergein
Tat mir wied'rum bringen
Das Goldringlein fein.

Kannst grasen am Neckar,
Kannst grasen am Rhein,
Wirf du mir nur immer
Dein Ringlein hinein.

So swims the ring on
'Til 'tis caught by a fish,
The fish it is caught
For the King's royal dish.

The King did make question
Of whose it might be,
My lover cried out,
"It belongs to me!"

My lover set forth
Over mountain and plain,
And back to my hand
Brought the ring again.

I'll mow by the Neckar,
I'll mow by the Rhine,
If thou wilt e'er bring me
That ring that is mine.

Translation by George Harris, Jr.

This song from "Des Knaben Wunderhorn" was composed in the summer of 1895 "in a couple of hours" at Steinbach on the Attersee. Mahler was then conductor at the Hamburg Opera House. The accompaniment is for flute, oboe, clarinet, bassoon, horn, and strings. Mme. Culp sang the song here at her recital on December 4, 1915.

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Mr. JOHN PATTEN MARSHALL was born at Rockport, Mass., on January 9, 1877. He began his life as an organist in the Congregational church at Rockport, when he was twelve years old. He took organ lessons of Howard M. Dow, of Boston, in 1890-91. In 1895 he came to Boston, and studied the piano with E. A. MacDowell and B. J. Lang, harmony and composition with Homer A. Norris and G. W. Chadwick, and at a later date the organ with Wallace Goodrich. Since 1903 he has been Professor of Music at Boston University. In 1910 he succeeded Arthur Foote as organist of the First Church (Marlborough and Berkeley Streets), Boston. He was Director of Music in the Middlesex School, Concord, 1902-11. Since 1909 he has been the organist of the Boston Symphony Orchestra. On December 28, 1912, he played Bach's Toccata in D minor (Peters Ed. Vol. IV. No. 4), at a concert of the orchestra; on December 25, 26, 1914, he played César Franck's Chorale in A minor; on December 24, 1915, Rheinberger's concerto in F major, for organ, three horns, and strings, Op. 137.

THEME, VARIATIONS, AND FUGUE FOR ORGAN AND ORCHESTRA.

GEORGE WHITFIELD CHADWICK

(Born at Lowell, Mass., on November 13, 1854; now living in Boston.)

Mr. Chadwick wrote this set of variations and fugue to show the possibilities of combining and contrasting a modern organ, modern in scheme and in mechanical facilities, with the orchestra. He wrote it in the summer of 1908, and the first performance was at a concert of the New England Conservatory of Music, November 13, 1908. There was a performance in Boston at a Symphony concert, April 10, 1909, Mr. Wallace Goodrich organist, Mr. Fiedler conductor.

The composition is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, the usual strings, and organ.

Mr. Chadwick has kindly furnished the following sketch of this work:—

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The theme (D minor) is given out by the clarinets and bassoons, afterwards repeated with the soft clarinet stop of the organ.

Variation No. 1, D minor. Theme in the bass, with all the strings harmonized with the foundation stops of the organ.

Variation No. 2, D minor. Figuration for the first violins (in moto perpetuo). The organ is silent.

Variation No. 3, B-flat major (alla pastorella). Flutes, clarinets, and horns contrasted against soft stops of the organ.

Variation No. 4, G minor (allegro moderato). The full organ develops the theme in an antiphonal manner against the "tutti" of the orchestra.

The close leads without pause to *Variation No. 5* in G major. Theme is given to the strings "dolcissimo." Soft flute register in the organ accompanies with a graceful figuration. English horn has a short solo at the close.

Variation No. 6. The theme given to the orchestral basses "pizzicato." Harmony sustained by the vox humana stop of the organ, while the oboe plays a plaintive recitative. The middle part of the variation is given to the trumpets and loud mixtures of the organ, and the final cadence utilizes the trumpets with mutes with the "swell" mixtures of the organ.

Finale. Theme in D major is played straight through by the organ and orchestra together. The theme of a five-voice fugue in diminution of the original theme then enters with the organ. The final close with the full organ and brass is a double augmentation of the original theme.

ERRATUM: Programme Book of March 30, 31, 1917, page 1233, line 13. For "four horns" read "three horns."

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PROGRAMME

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|--|------------|
| 1. "Come, my dearest" | *Servian |
| 2. Serenade | *Sicilian |
| 3. "Where, Oh Where Has Johnny Gone" | Bohemian |
| 4. Lullaby | Greek |
| 5. "Rosa Dear" | Dutch |
| 6. "Varadi's Highways" | *Hungarian |
| 7. "Cherry Bloom" | *Japanese |
| 8. "Early one morning" | English |
| 9. "My Beloved" | Moorish |
| 10. "On the Bridge of Avignon" | *French |

II.

- | | |
|---------------------------------|---------|
| 1. La flute enchantée | Ravel |
| 2. Le grillon | Ravel |
| 3. L'heureux vagabond | Bruneau |
| 4. L'oiseau bleu | Decreux |

III.

- | | |
|-------------------------------------|------------------|
| 1. Rossignols Moncherons | Rimsky-Korsakoff |
| 2. Effet de neige | Poldowski |
| 3. Au bord du Don | Moussorgski |
| 4. Triste est les Steppes | Gretchaninoff |
| 5. Oriental Song | Rimsky-Korsakoff |

IV.

- | | |
|--|-----------------|
| 1. Chant de nourrice | de Fontenailles |
| 2. La maison grise | Messager |
| 3. Les bonnes dames de St. Gervais | Dalcroze |
| 4. Au clair de la lune | Marinier |
| 5. Au bord de l'eau | Cuvillier |

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PROGRAMME

1. Variations and Fugue on a theme by Handel Brahms
 2. Sonata in E-flat major, Op. 27 . . Beethoven
 3. Carnaval Schumann
 4. a. Ballade in F minor
 b. Two Mazurkas
 c. Nocturne in C major
 d. Scherzo in B-flat minor } . . Chopin
 5. Hungarian Rhapsodie Liszt
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-- Programme --

I.

Concerto, D minor Spohr
Allegro
Adagio
Rondo. Allegretto

II.

Concerto, G minor Bach-Nachez
Allegro molto moderato
Largo
Presto

III.

Variations on a Theme of Mozart . . . Scalero

IV.

Etude Melodique Rode
(Piano accompaniment by Elman)
Valse Caprice Karl Rissland
Elegie Ernst
Caprice Basque Sarasate

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PIANO RECITAL
BY
OLIVER DENTON

PROGRAMME

I.		
Sonata Eroica, Op. 50	.	MacDowell
a. Slow, with nobility.	Fast, passionately	
b. Elf-like, as light and swift as possible		
c. Tenderly, longingly yet with passion		
d. Fiercely, very fast		

	II.	
Pavane		Ravel
Etude, Op. 8, No. 10		Scriabin
Bourrée, Op. 10, No. 4 (first time)		Enesco

		III.			
Mid-winter	}	From the New England Idyls, Op. 62	. . . . .	MacDowell	
Indian Idyl					
From a Log Cabin					
The Joy of Autumn					

St. Francis Walking on the Waves	} Liszt
Valse Oubliée	
Rhapsodie Hongroise, No. 10	

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Mr. JAMES ECKER, Pianist

PROGRAMME

Sonata in B minor for Violin and Piano . . . Oscar Nedbal
Mme. ONDRICEK and Miss FORBES
(First time in Boston)

	II.	
Why	Tschaikowsky	
Lullaby	Tschaikowsky	
My Field	Sokoloff	
Floods of Spring	Rachmaninoff	

Mrs. FISHER-BUTLER

	III.	
Deux Mélodies { No. 1, Andante }	Nicolaïeff	
{ No. 2, Allegretto }	Kosloff	
Mélodie Tartare	Moussourgsky	
Gopak	Wieniawski	
Tarantella		

Mme. ONDRICEK

Spring Song	IV.	Whelpley
Chère Nuit		Bachelet

Mrs. FISHER-BUTLER

	V.	
Canzonetta	Tschaikowsky	
Spanish Dance	Rehfeld	
Hejre Kati	Hubay	

Mme. OŇDRICĚK

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Prelude and Fugue in C minor (Arranged by Harold Bauer)	Bach
Sonata in D major Allegro Adagio Allegro	Mozart
Rondo	Chopin
Impromptu Rococo	Schütt
Minuet and Gavotte } Scherzo }	Saint-Saëns
Suite (Silhouettes) Le savant La coquette Polichinelle Le Rêveur La Danseuse	Arensky

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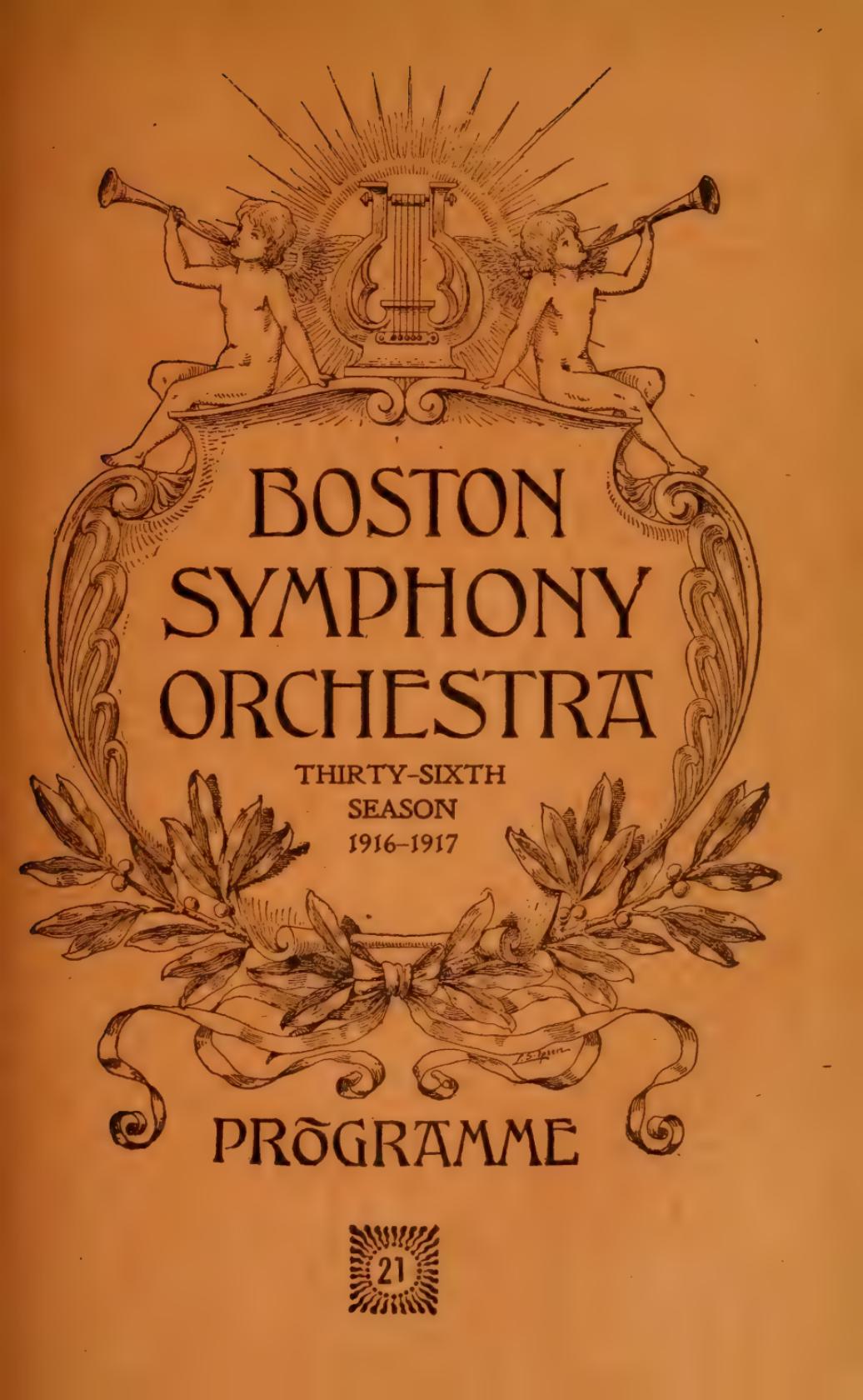
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 2. "Iberia"
 - I. "Par les rues et par les chemins" ("In the streets and waysides").
 - II. "Les parfums de la nuit" ("The odorous night").
 - III. "Le matin d'un jour de fête" ("The morning of a festal day").
 3. "Rondes de Printemps"
-

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"Gigues" was performed by the Chicago Orchestra in Chicago on November 13, 14, 1914.

The piece is scored for two piccolos, two flutes, two oboes, oboe d' amore, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, four trumpets, three trombones, kettle-drums, side-drum, xylophon, cymbals, celesta, two harps, and strings.

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

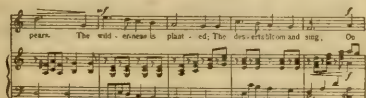
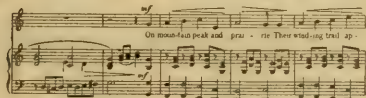
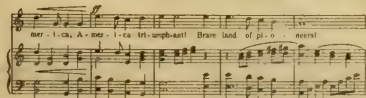
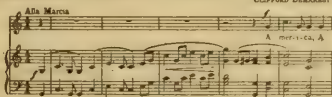
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"IBÉRIA": "IMAGES" POUR ORCHESTRE, No. 2.

CLAUDE ACHILLE DEBUSSY†

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." According to M. Daniel Chennevière, "Ibéria" was composed in 1907; "Rondes de Printemps" in 1909, and "Gigues" was not completed until 1912.

* It seems to us that this resemblance, which has been noted, is slight. The words and melody of the Scottish song are to be found in the second volume of Hogg's "Jacobite Relics." He says: "It is a well-known song and air. The verses given here are copied from Cromek's 'Remains.'" There are variants and extension. The verses are as follows:—

As I cam' doun the Cano' gate,
The Cano' gate, the Cano' gate,
As I cam' doun the Cano' gate,
I heard a lassie sing:
O merry may the keel row,
The keel row, the keel row,
O merry may the keel row,
The boat that my love's in.

CHORUS.

Weel may the keel row,
The boat that my love's in.
My love has breath o' roses,
O' roses, o' roses,
Wi' arms o' lily posies
To fauld a lassie in.
And merry, etc.
My love, he wears a bonnet,
A bonnet, a bonnet;
A snow-white rose upon it,
A dimple on his chin.
And merry, etc.

† He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The third, "Rondes de Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Rondes" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. There was another performance by this orchestra, December 17, 1910.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—"*Par les rues et par les chemins*"; "*Les parfums de la nuit*"; "*Le matin d'un jour de fête*." Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Pélleastrés wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Sym-

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phony Orchestra, April 22, 1911. There was a second on December 23, 1911; a third on April 3, 1915.

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

I. "Par les rues et par les chemins" ("In the streets and waysides"). Assez animé (dans un rythme alerte mais précis).

II. "Les parfums de la nuit" ("The odorous night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a festal day"). Dans un rythme de marche lointaine, alerte et joyeuse.

* * *

"The river Hebre, yeelding such riches of trafficke and commerce by reason that it is nauigable: which beginneth in the Cantabrians countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuier, the Greekes named all Spaine Ibéria." Pliny's "Natural History," translated into English by Philemon Holland (1634).

The "Hebre," now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, "Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify 'the boundary.' Ibra, just as it is used in the sense of the 'other side' in Genesis xiv. 13; and this river



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was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre, —signifying in Celtic ‘water.’ Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the Iberians gave their name to the river. It formed, in the early and uncertain Roman geography, the divisional line of Spain, which was parted by it into Citerior and Ulterior; when the Carthaginians were finally subdued, this apportionment was changed.” Ford’s “Hand-book for Travellers in Spain,” second edition (London, 1847).

“RONDES DE PRINTEMPS”: “IMAGES” POUR ORCHESTRE, NO 3.

CLAUDE ACHILLE DEBUSSY*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

“Rondes de Printemps” is the third in a series of three orchestral compositions by Debussy entitled “Images.” It was composed in 1909.

“Rondes de Printemps” is thus dedicated to Debussy’s wife (his second)—

“A Emma Claude Debussy . . . p. m.

son mari

C. D. (1909)”

It is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, kettledrums, triangle, tambourine, cymbals, celesta, two harps, and the usual strings.

The first performance was on March 2, 1910, at the third of the four “Concerts de musique française” organized by the Maison Durand. Debussy conducted his composition. The first performance in America was at a concert of the Philharmonic Society of New York, led by Gustav Mahler, November 15, 1910. The Theodore Thomas Orchestra of Chicago played the work at its concerts of November

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of “Ariettes” composed in 1888 reads thus: “Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy.”

John McCormack April 22

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18-19, 1910, in Chicago, when Mr. Stock conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 25, 1910, Mr. Fiedler conductor.

The motto of "Rondes de Printemps" is at the head of the first page of the score:—

"Vive le Mai, bienvenu soit le Mai
Avec son gonfalon sauvage."

(*La Maggiolata.*)

M. Louis Laloy, in a description* of "Rondes de Printemps," published in *La Grande Revue* (Paris, March 25, 1910), says that the composition sings the joy of a tender spring, with its more than virginal innocence, childlike and divine, that of the flowers which unfold, the branches that yield to the breezes from heaven. He further says that one idea, a unique but ever varied idea, runs through the work. This idea is hardly recognized at first, but it escapes little by little from the life that palpitates about it, and then is surrounded by new themes nourished by its sap. "This idea is of kin to an old children's song, which has already appeared in the third 'Estampes':† 'Jardins sous la pluie'; the words are 'Nous n'irons plus au bois.' But the transfiguration of the air is such that no one can speak of borrowing, and it is necessary to be informed in advance, to recognize the notes of the round in this aërial dance which only Corot's nymphs could follow, with their vaporous bodies, sudden caprices, resistless sallies: a dance wholly musical, which has its movements in itself, and invokes not the aid of any material movement; a dance of sounds, like them impalpable, diaphanous, which fascinates with an irresistible spell the thoughts. It is as though by its enchantment the soul of the forest awakens, and sings its own song, which we did not know, because it is neither that of the birds, nor even the rustle of leaves or the babbling

* I am indebted to Mr. Edward Burlingame Hill for calling my attention to Laloy's article.—P. H.

† "Estampes (Pagodes; La Soirée dans Grenade; Jardins sous la Pluie)," pianoforte pieces, were composed in 1903 and first played by R. Vies at a concert of the Société Nationale, Paris, January 9, 1904.

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of a spring. Everything here is revelation, not imitation." M. Laloy also says that the "Rondes de Printemps" might be called the murmur of a French forest, as Wagner has portrayed in tones the German woods, and M. Laloy draws a highly poetic comparison between Siegfried's forest and that of Debussy. In Debussy's "no detail is put there for picturesque effect; no melody has the mission of pointing out a particular being; through the mediation of the composer the picture as a whole is transmuted into music. . . . Here is clearness without the blot of a sonorous world, in which all being immediately translates itself into melody. Here is one of those musical paradises, which only the greatest masters have been able to open to us: an eternal serenity breathes here. Thus Claude Debussy with each new work seems to leave himself behind, in the search of a purer beauty. He has been his own forerunner. He reserved for us, perhaps also for himself, this great surprise of art of fulness and joy, after the fever, the uneasiness, the melancholy of symbolism."

Both the air of "Nous n'irons plus au bois" and the refrain appear in veiled form and rhythmically changed; the former, as in the theme for oboe solo, "gracefully and gaily" early in the work and in the forte passage for strings, wood-wind instruments, and horns that follows soon afterwards.

It may be said that the composition is based on two sections: the first, a sort of introduction, *modérément animé* with a short figure first occurring in the bassoons; the second, *un peu plus mouvementé* (15-8) with a triplet figure given to wood-wind instruments.

The music of this round, for a long time one of the most popular with little girls of France, may be found in Weckerlin's "Chansons



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The common text as given by Weckerlin is as follows:—

Nous n'irons plus au bois,
Les lauriers sont coupés.
La belle que voilà,
La lairons-nous danser?

Entrez dans la danse,
Fait's la révérence,
Sautiez, dansez,
Embrassez cell' que vous aimez.

La belle que voilà, la lairons-nous danser?
Et les lauriers du bois, les lairons-nous faner?
Entrez dans la danse, etc.

Et les lauriers du bois, les lairons-nous faner?
Non, chacune à son tour ira les ramasser,
Entrez dans la danse, etc.

Non, chacune à son tour ira les ramasser;
Si la cigale y dort, ne faut pas la blesser.
Entrez dans la danse, etc.

Si la cigale y dort, ne faut pas la blesser,
Le chant du rossignol la viendra réveiller.
Entrez dans la danse, etc.

Le chant du rossignol la viendra réveiller,
Et aussi la fauvette avec son doux gosier.
Entrez dans la danse, etc.

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Et aussi la fauvette avec son doux gosier,
Et Jeanne la bergère avec son blanc panier.
Entrez dans la danse, etc.

Et Jeanne la bergère avec son blanc panier,
Allant cueillir la fraise et la fleur d'égantier.
Entrez dans la danse, etc.

Allant cueillir la fraise et la fleur d'égantier,
Cigale, ma cigale, allons, il faut chanter.
Entrez dans la danse, etc.

Cigale, ma cigale, allons, il faut chanter,
Car les lauriers du bois sont déjà repoussés.
Entrez dans la danse,
Fait's la révérence,
Sautiez, dansez,
Embrassez cell' que vous aimez.

There are variations. One begins,—

Nous n'irons plus au bois,
Les ros's y sont cueilli's;
La belle que je tiens,
Je la laisse échapper.

One of Lorraine begins:—

Nous n'irons plus au bois,
Les lauriers sont coupés;
Qui les a coupés?
C'est monsieur le curé.

Entrez dans la danse,
Faites trois tours de danse,
Et vous embrasserez
Celle que vous aimez.

The chief characteristic of the Rondo or Rondeau is the return of some pregnant thought, a recurring refrain. The first section was so contrived that it could furnish the end, and the reprises were usually three or four in number. Johannes Mattheson in 1737 declared that the rondeau awakened cheerfulness: "The 136th Psalm is nothing but



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a Rondeau. Luther names it a litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." But Debussy, writing "Rondes de Printemps," was not obsessed by academic thoughts.

*
* *

THE EARLY DEBUSSY.

When Debussy lived at Rome, after having taken the *prix de Rome*, he forwarded as an *envoi* a symphonic suite, "Printemps," composed in 1886. It was in two parts for orchestra and chorus, and was a "poem of foliage, kissed by the sun, fresh springs in the shadow of hills, floating, light." Mrs. Liebich, in her *Life of Debussy*, says that the Suite was "an evocation of the Spirit of Spring, and its delicately tinted harmonies are precursors of some of the effective nature touches in 'Pelléas' and in certain of the songs." Ambroise Thomas, Gounod, Delibes, Reyer, Massenet, and Saint-Saëns examined it. To them it was unduly modern and insufficiently precise in form and design.

M. Laloy in his "Claude Debussy" (Paris, 1909) writes as follows about this early "Printemps": "This symphonic suite . . . already evokes, with its clear melodies and chromatic languors, the site where later, at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting nymphs. Two innovations displeased the musicians of the Institute: the assigning of an instrumental part to the voice, without words, and the tonality of F-sharp major. The most celebrated of them said: 'No one writes in F-sharp major for the orchestra,' and did not know that he had picked up for his own use a line of the good Lecerf de Viéville, who was frightened in 1705 by hearing a clavecinist playing in 'fa ut fa diésis tierce majeur.'"

This *Envoi de Rome*, then, was not accepted; and it was not published until 1904, when it appeared in the *Revue Musicale* through the

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efforts of M. Laloy. In 1886 it was published in arrangement for four hands. Debussy prepared an orchestral score, published and performed in Paris in 1913. This composition was performed in Boston at a concert of the Boston Symphony Orchestra, January 24, 1914, Dr. Muck conductor.

In Laloy's Life of Debussy, there are interesting details about the composer's early years. There is nothing, it is true, about Debussy as a youth serving with his regiment at Evreux and taking delight in hearing the overtones of bugles and bells. Mrs. Liebich says that the army bugles and the bells of a convent near by, "falling upon the sensitive ear of the young musician in the shape of upper partial tones or harmonies, were keenly observed by him and annotated for further use."

Debussy's parents were not musical, and he himself showed no marked musical instinct as a child. In 1871 the boy happened to be at his aunt's house at Cannes. She took it into her head that he should study the piano. An old Italian, Cerutti, taught him the rudiments. He saw nothing remarkable in the boy, who on his return home took no lessons. The father wished his son to be a sailor.

The mother of Charles de Sivry, the brother-in-law of Paul Verlaine, hearing Claude strumming the piano, was the first to detect the boy's talent. She had studied with Chopin, and she gave Claude lessons with such good will that he entered the Paris Conservatory in 1873. He studied with Lavignac, and took three medals for solège. His piano teacher was Marmontel, and Edward MacDowell was in the class. In 1877 Debussy took a second prize for his performance of Schumann's sonata in G minor. He resolved to concentrate his attention on composition.

The class of harmony was then taught by Émil Durand. "A succession of notes was given, called either 'chant' or 'bass,' as it was placed high or low. It was necessary to add chords to it according to certain rules as arbitrary as those of bridge, disturbed by one or two licenses, no more. For each rebus there was only one solution, which, in the jargon of conservatories, is known as 'the author's harmony.' This method of instruction has not been changed for thirty years" (Laloy wrote this in 1909), "and even recently a respectable professor,

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when he played on the piano before the puzzled class the correction, like those of our old Latin themes, announced, with a flight of elbows and swell of back the elegant boldness on which in advance he plumed himself. Debussy was never able to find this 'author's harmony.' One day, when a preparatory competition was testing the strength of future rivals, the master, a stranger to the class, who had given out the theme, read at the piano the answers. He came to Debussy's. 'But, sir, you do not understand it, then?' Debussy excused himself: 'No, I do not hear your harmony. I hear only that which I have written.' Then the master, turning towards Émile Durand, all put out, said: 'It's a pity!'"

Debussy studied for three years, and did not gain even an *accessit*, but he was more fortunate in the matter of improvised harmony. The teacher of accompaniment was Bazille, an amiable old gentleman, who had arranged many orchestral scores for the piano. While waiting for his tardy pupils, he would play from Auber's operas. His one idea was this: "You see, boys, harmony is to be found only by study at the piano. Look at Delibes; he always composes at the piano. And see how easy it is to reduce it! The piano is an orchestra that comes all alone under the fingers." Nevertheless, Debussy had the opportunity to please his ear, and in 1880 he took a first *prix d'accompagnement*.

He then went in to Guiraud's class in composition. Guiraud, born at New Orleans, had a finer taste than is shown in his compositions. He liked Debussy, and gave him good advice. The pupil set music to de Banville's comedy, "Diane au Bois," and brought it proudly to the class. Guiraud looked it over, and said: "Come to me to-morrow and bring your score." After Guiraud had read the score a second time, he said: "Do you wish to take the *prix de Rome*?" "Of course," answered Debussy. "Well, this is all very interesting, but you must reserve it for a later day, or you will never take the *prix de Rome*."

For a short time Debussy was in César Franck's organ class. He

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soon tired of hearing Papa Franck during the exercises in improvisation crying out incessantly: "Modulate! Modulate!" when he himself did not see the necessity. Debussy took an *accessit* for counterpoint and fugue in 1882, and the next year the second *prix de Rome*.

It should be noted that in 1879 Mme. Metch, the wife of a Russian engineer, a prominent constructor of railway lines, asked Marmontel for a pupil to take to Russia with her as a household pianist. Debussy accepted the position. He did not become well acquainted with Rimsky-Korsakoff, Balakireff, and Borodin, "Who were hardly prophets in their own country at that time; he did not know at all Modest Moussorgsky, whose life ended ingloriously, but he saw much of the gypsies, who in the taverns of Moscow and its suburbs gave him the first example of music without rules." Mr. Laloy adds that Debussy did not think at the time of jotting down one of the gypsy melodies.

Debussy's competitors for the *prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The subject was "L'Enfant Prodigue" by Émile Guinand. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28, at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

This cantata, in operatic form and with the instrumentation revised by Debussy in 1908 for performance at the Sheffield (England) Music Festival of that year, was performed for the first time in America at the Boston Opera House, November 16, 1910. The singers were Miss Nielsen, Lia; Ramon Blanchart, Simeon; and Mr. Lassalle, Azaël. André Caplet conducted.

At Rome the director was Hébert, who played the violin after the fashion of his teacher Ingres. Hébert took a fancy to Debussy, and the two played Mozart's violin sonatas with exceeding joy, except that the pianist, in order to follow his uncertain colleague, was sometimes forced to transpose the music to wholly unforeseen keys.



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Debussy wished to put music to Heine's drama, "Almanzor." He could not find a satisfactory translation, and so he abandoned the work after writing the first part, which went to Paris as his first *envoi*. The score was lost or mislaid. The second *envoi* was "Printemps," of which there has already been discussion.

"La Demoiselle élue" was next in order. Rosetti's "Blessed Damozel" was translated into French by Gabriel Sarrazin, and Debussy was enthusiastic over the poem. He began composition at Rome. The work was completed in Paris in 1887. This was the third *envoi*. The Academy gave approval with a slight reserve, and a performance was proposed, but the conservatives would not allow a performance also of the condemned "Printemps." The composer would not submit to the exclusion, and "La Demoiselle élue" was not performed in Paris until April 8, 1893, and then at a concert of the Société Nationale. A "Fantaisie" for pianoforte and orchestra, which should have been the fourth *envoi*, was not sent in by Debussy.

In 1888 two Arabesques for pianoforte were composed. Certain songs were earlier: "Nuit d'étoiles" (1876); "Beau soir" (1878); "Fleurs des blés" (1878); "Belle au bois dormant" (1887); "Voici que le printemps" (1887); "Paysage sentimental" (1887); "Les Cloches" (1887); "Romance" (1887).

Having returned from Rome, the composer made the acquaintance of an old gentleman, a music teacher, courteous in the old manner. It was he that once remarked at a friend's table: "These red beans are excellent!" Every time he dined there afterwards these beans were served to please him. At last he refused to take them. "What, you don't like them any more?" And the old gentleman replied gently, "But I never liked them!" He was an enthusiastic musician and one of the few who knew Moussorgsky's "Boris Godounoff"; and he played the music to Debussy in the original version before Rimsky-Korsakoff had tinkered it. It was a revelation to Debussy. He had visited Bayreuth in 1889, and had there been moved to tears. After Moussorgsky, Wagner seemed to him sophisticated. He went again, however, to Bayreuth, returned disabused, and endeavored to prove to his old friend that one could not love at the same time two forms of



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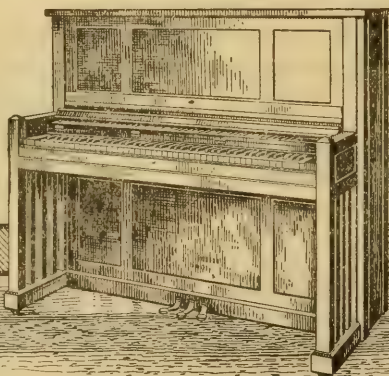
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art wholly opposed. The old gentleman, a perfervid Wagnerite, would not listen to him, and the two separated.

It was about 1890 that Debussy began to frequent Stéphane Mallarmé, whose dwelling-place was as a Temple of Beauty, in which poets, painters, critics, worshipped. For once a composer found himself often in the company of men of great talent, genius. "For three centuries the composer, immured even until his thirtieth year in a narrow apprenticeship, was ignorant of arts and letters. This was proved whenever he ventured to write for the opera-house or even for the church. Think of the poems that Bach, Beethoven, César Franck, have honored with their music! It was reserved for Claude Debussy to give to us the composer-humanist, sensitive to beauty of every sort, knowing how to read, to write on occasion, and especially knowing how to live. . . . The true forerunners of Debussy, in this extent of well acquired knowledge, in France were Berlioz, Saint-Saëns, Gabriel Fauré; in Russia, these musicians of quality who spoke French from birth: Glinka, Dargomyjski, Borodin, Moussorgsky. It was also the first time for many years that literary people had shown some interest in music." The romantics, Lamartine, Hugo, Balzac, Gautier, held it in superb contempt, faithful to the classic tradition of Corneille, Saint-Évremond, Boileau, and Voltaire. "But symbolism invited to the mystic wedding all figures of human thought." Verlaine and Mallarmé had collaborated for the *Revue Wagnérienne* with Villiers de l'Isle-Adam, Huysmans, Catulle Mendès, Fantin-Latour, Jacques Blanche, Odile Redon.

It was in 1894 that Debussy composed his "L'Après-midi d'un Faune" as a prelude to Mallarmé's poem. It was in 1892 that Debussy first read Maeterlinck's "Pelléas et Mélisande" and thought first of the opera on which he worked ten years. His own "Proses lyriques," words and music, are dated 1894-95, and in 1890 he had set music to five poems by Baudelaire. Then Verlaine's verse inspired him,—“Man doline,” “Ariettes oubliées,” “Fêtes galantes” (1892, 1904). The quartet in which there are suggestions of the gypsies heard in Russia was first performed in 1893.

* *

The artistic career of Debussy has been sketched graphically by

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Alfred Bruneau in the chapter, "Jeunes œuvres et vieux chefs-d'œuvre," of his "Musiques de Russie et Musiciens de France" (Paris, 1903):—

"Here is a composer of singular and striking originality, of admirable tenacity of purpose. He is to-day forty years old, and, since he determined to take to the road in which he has walked, nothing has swerved him from his goal. He has produced comparatively little, but that which he has done, after having groped for a moment, after having quickly searched and found his own path, bears witness to most individual talent, to most stubborn resolution. Such rare qualities are enough to put a man apart from others, and Debussy must be thus placed, whatever be the feeling of extreme joy or of keen irritation incited by his music.

"His first attempts were in 1884, an epoch in which the *Institut*, without mistrust, sent him with the diploma of a good and industrious pupil in his pocket to the Villa Médicis. One will search vainly in the academic cantata, 'L'Enfant Prodigue,' of which the gentle Guiraud, his master, was so proud, for a trace of the tendencies which now ravish some and shock others. A little suite, the 'Arabesques,' for the piano-forte, and some songs appeared after his return; although pretty, they had no other precise significance. The composer of 'Pelléas et Mélisande' was revealed brusquely by the six 'Ariettes'; poems by Paul Verlaine inspired him in the manner that was to be definitely his own.* Less audacious than his latest work, they nevertheless resemble it in the frequent modulations, in harmonic boldness, in the dolorous sad-

* These "Ariettes," published in 1888, were revised (not always bettered) and republished in 1903.—P. H.

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ness of expression,—‘*Les Chevaux de Bois*,’ alone, in spite of the melancholy ending, is of a frank gayety which Debussy will probably never find again,—in the deliberately intended monotony of declamation, in the absence of all formulas hitherto employed, in the something that is mysterious, vague, fluid, impossible to grasp, haunting,—the something that has become a sort of hall-mark in which no one can be deceived.

“The taste of the composer for the exceptional, his intense abhorrence of the accepted and the banal, led him straight to Stéphane Mallarmé, who then fascinated certain minds, as by a violent spell. Debussy undertook an orchestral explanation of ‘*L’Après-Midi d’un Faune*,’ an arduous task; for this eclogue, to which I am far from denying a special charm, sprung from ingenious couplings of syllables and subtle associations of timbres, remains very ‘hermetic,’ as one said during the short and already distant moment of the decadent movement. The poem of Mallarmé is almost purely musical, and Debussy’s task was to translate it into instrumental language, to catch the flying sonorities in their flight and to fix them on music paper. He succeeded marvellously. In the midst of a dream, murmuring violins and tinkling harps are heard rustling, pastoral flutes and oboes of the field are singing, and they are answered by forest horns. An exquisite fairyism, I assure you, which is equalled in prodigious super-refinement by ‘*La Demoiselle élue*.’

“This time Debussy was seduced by pre-raphaelism. He borrowed from Dante Gabriel Rossetti his woman-angel, who, with three lilies in her hand, with seven stars in her hair, leaning on the golden bar of heaven, calls her mystic lover, and weeps because he, still a man on the earth, does not answer her. Grace is here excessive; it approaches insipidity and effeminacy. Let us avow it: so much immateriality astonishes, frets, vexes. Debussy affects to withdraw himself from life, to be without interest in it; but it is necessary to adore life even when it gives only suffering, deception, pain, for it is the sole source of all beauty. I do not know whether he fears it, but I fear that he detests it.

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et de Soir,'* with music that is affected, bewitching, and often distressful, he speaks only of 'frail fingers just touching souls,' of 'the tears of old trees,'† of 'lamentable hailed-on lawns,' of the 'mad noise of the black petals of boredom falling drop by drop on the head'; he glorifies twilights and curses the sun, 'slayer of illusions, the blessed bread of miserable hearts.'

"Logically, he should have written 'Les Nocturnes,'‡ which are most delicious. Here, with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens. Logically, also, it was he that should rhythm the dangerous 'Chansons de Bilitis'§ by Pierre Louys. In these he mingled an antique and almost evaporated perfume with penetrating modern odors, and again intoxicated us with strange and voluptuous mixtures. The quartet,|| remarkable for its free and extraordinary fancy, for the manner in which the chief theme from the beginning to the end is developed, brought back, dislocated, shortened, enlarged; the curious poems of Baudelaire, published some time ago, I believe,—this music and that

* These songs, with text by Debussy, were published in 1894-95.—P. H.

† But is not the radical Bruneau in this instance a highly respectable bourgeois? The poets have for centuries seen trees weeping. Compare Thomas Hood's verses from "The Elm Tree":—

The pines—those old gigantic pines,
That writhe—recalling soon
The famous human group that writhes
With snakes in wild festoon—
In ramous wrestlings interlaced,
A forest Laocoön—
Like Titans of primeval girth
By tortures overcome,
Their brown enormous limbs they twine,
Bedewed with tears of gum—
Fierce agonies that ought to yell,
But, like the marble, dumb.

‡ These three orchestral pieces, "Nuages," "Fêtes," "Sirènes," last with female chorus, are dated 1897-99.—P. H.

§ "La Flûte de Pan," "La Chevelure," "Le Tombeau des Naiades," were published in 1898.—P. H.

|| This string quartet is dated 1893. "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants," are dated 1889-90.—P. H.

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previously mentioned made up Debussy's compositions before he girded up his loins for 'Pelléas et Mélisande.' "

And Buneau added in his examination of Debussy's opera: "The idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the midst of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates,—all this suited in a most exact manner the temperament of Claude Debussy."

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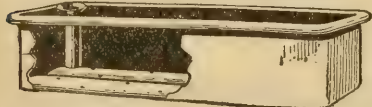
(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft

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der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early

* Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1830, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man towards the supper-table of Don Giovanni.

* * *

I. The first movement opens with a long introduction, Andante, C major, 2-2. The theme is announced immediately by two horns in unison and unaccompanied. It is developed extensively by various orchestral combinations. Horn-calls are heard in the course of the development, which, in the rhythm of the dotted quarter and eighth,—afterwards contracted to the dotted eighth and sixteenth,—hint, rhythmically at least, at the first theme of the main body of the movement. A crescendo leads to a climax and the change of tempo.

Allegro, *ma non troppo*, C major, 2-2. The first theme is immediately exposed,—“a persistent alteration of a strongly rhythmic phrase” (strings, trumpets, kettledrums), with repeated triplets in wood-wind against triplet arpeggios in bassoons and horns. The theme is not at once developed; it is followed by a long subsidiary theme, which, after modulations to related keys, closes in the tonic. Two measures modulate to the second theme, E minor, a melody in thirds and sixths in the wood-wind against arpeggios in the strings. The development of this theme is extraordinarily long and elaborate. A figure from the theme of the introductory Andante appears in the trombones as a counter-theme. The free fantasia is also unusually long. The third section is a regular reproduction of the first. The second theme enters in C minor. There is a long coda, *Più moto*, which is taken in part from the composer's earlier overture in the Italian style in D major. The coda closes with reference to the theme of the Andante introduction.

II. Andante *con moto*, A minor, 2-4. The form approximates

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both that of the sonata and of the rondo. A few introductory measures (strings) lead to the march-like first theme, played by the oboe and repeated by oboe and clarinet. There are subsidiary themes (A major and A minor), or these motives may be described as the second and third members of the first theme. The whole is repeated with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords in the strings are answered by horn tones, and there is a repetition of all that preceded the second theme, but with still greater contrapuntal elaboration. An episodic phrase for 'cellos, answered by the oboe, leads to an embroidered return of the second theme, now in A major, which leads to a long coda built on the first theme in A minor.

III. Scherzo: Allegro vivace, C major, 3-4. Mr. Edmondstone Duncan writes, in his "Schubert," of this movement: "Schubert handles Beethoven's weapons with all apparent skill and ease. The form alone is eloquent of Beethoven, the inner spirit is wholly Franz's. Gayety and sadness are most curiously blended throughout this movement. Which predominates, it is hard to say. The opening is certainly intended humorously; but the trio, expressively played, might easily draw tears." The chief theme is treated contrapuntally throughout. The trio in A major is developed to a great extent.

IV. The Finale, Allegro vivace, C major, 2-4, is in the sonata form applied as a rule to first movements. It opens with a brilliant first theme, which has been characterized as a sort of ideal quickstep. A subsidiary theme of melodious passage-work follows, and is developed to a climax, and the return for a moment of the first theme leads to a second and energetic subsidiary theme. The "initial spring" and the triplet of the first motive are almost constantly present in the development of the three motives. The second theme, G major, is a

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march-like melody in thirds in the wood-wind against "a galloping rhythm" in violins and violas—which is taken from the triplet of the first theme—and a pizzicato bass. The development is very long, and the free fantasia is extended. The third part of the movement begins in E-flat major, but with this exception the repetition of the first part is almost exact. The stirring coda is based chiefly on the second theme. Mr. Apthorp says in his notes on this symphony: "An enormous effect is produced by often-recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's given out fortissimo remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's 'Don Giovanni.'"

Mr. Duncan says of the Finale: "Almost startling is the opening theme—as if a loud cry had been uttered. The rhythm, too, which follows immediately afterwards is disquieting, and prepares the mind for a troubled mood. Long-drawn emotional passages succeed each other, generally delivered by the expressive wind instruments and always accompanied by the hurrying triplets of the strings. The dramatic feeling intensifies at times to a pitch of high tragedy. Indeed, the music might be a veritable ride to the abyss; but, no! the human will is the controlling power, and no tricks of Mephistopheles will here pass muster." And again: "This wonderful theme [the second], which seems almost to throb like a great heart in its singular rhythm, and surrounded as it is by a strenuous and never-ceasing undercurrent of nervous energy, dominates the greater part of the movement. And, even when the melody of the theme is no longer present, the rhythm is there. . . . The colossal proportions of the finale are well seen from the comparison of its sections; thus, the first part to the double bar occupies 386 bars; the fantasia takes another 217, and the recapitulation covers 556 more. This makes a grand total of 1,159 bars for the last movement only."

*
* *

Schubert was a clumsy man, short, round-shouldered, tallow-faced, with a great shock of black hair, with penetrating though spectacled

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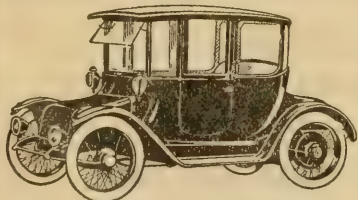
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eyes, strong-jawed, stubby-fingered. He shuffled in his walk, and he expressed himself in speech with difficulty. He described himself as unhappy, miserable; but his practical jokes delighted tavern companions, and he was proud of his performance of "The Erlking" on a comb. He kept a diary and jotted down platitudes. He had little taste for literature, painting, sculpture, travels; he was not interested in politics or in questions of sociology. He went with his own kind. Unlike Beethoven, he could not impose on the aristocracy of Vienna. He loved the freedom of the tavern, the dance in the open air or late at night, when he would play pretty tunes for the dancers. "Mr. George Frideric Handel," to quote Mr. Runciman, "is by far the most superb personage one meets in the history of music. He alone of all the musicians lived his life straight through in the grand manner. Gluck was a distinguished person at the court of Marie Antoinette; Sarti pleased the mighty Catherine of Russia; Rossini, the son of a strolling horn-player, was at ease with royalty and worshipped by women. There is little in the plain life of Schubert to fire the zeal of the anecdotal or romantic biographer. No Grimm, no Diderot, relished his conversation. There is no gossip of noble and perfumed dames looking on him favorably. There is a legend that he was passionately in love with Caroline of the House of Esterhazy; but this passion followed a spell of interest in a pretty housemaid. He sang of love in immortal strains; but women were not drawn towards him as they were towards Haydn, Mozart, Beethoven—the list is a long one. He was not a spectacularly heroic figure. His morbidness has not the inviting charm of Schumann's torturing introspection. We sympathize more deeply with the sufferings of Mozart, and yet the last years of Schubert were perhaps as cruel. Dittersdorf is close to us by his autobiography. Smug Blangini amuses by his vanity and by his indiscreet defence of Pauline Bonaparte, his pupil. No one can imagine Schubert speculating in books after the fashion of Wagner, Gounod, Saint-Saëns. It would have been easier for him to write a dozen symphonies than a feuilleton in the manner of Hector Berlioz. Schubert was a simple, kindly, loving, honest man, whose trade, whose life, was music.



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Schubert thought in song even when he wrote for the pianoforte, string quartet, or orchestra. The songs which he wrote in too great number were composed under all sorts of conditions, almost always hurriedly, in the fields, in the tavern, in bed. There were German songs before Schubert,—folk-songs, songs of the church, set songs for home and concert; but Schubert created a new lyric,—the emotional song. Plod your weary way through the ballads of Zumsteeg, the songs of J. A. Hiller, Reichardt, Zelter, and the others: how cold, formal, precise, they are! they are like unto the cameo brooches that adorn the simpering women in old Tokens or Keepsakes; they are as remote and out of fashion as the hair jewelry of the early sixties. Take away "The Violet," and what interest is there in Mozart's book of songs? There is Haydn's famous Canzonet; there is perhaps Beethoven's "Adelaide," there are "In questa tomba" and a few of the songs addressed to the *Ferne Geliebte*; but Beethoven knew the voice best as an orchestral instrument. The modern song was invented by Franz Schubert.

In Schubert's songs the lyrical quality is seldom if ever lost, and then only for an intensely dramatic effect; yet his most intense effects are gained by the frankness of his lyricism. To the writers that preceded Schubert the voice was the thing; the pianoforte served merely to sustain it, to remind the singer of tonality. Many who have followed Schubert have subordinated the voice; and it is the fashion with some to regard the accompaniment as of greater importance than the song; they insist at least that the song should be a musical piece, a mood-picture in which two instruments are of equal importance. Schubert dignified and beautified the accompaniment, but he did not forget the fact that the voice is the most sympathetic, moving, thrilling, spell-weaving of all instruments; that the singer as well as the experienced and romantic play-actor can color tones. A song by Schubert is seldom a slavish following of the text, as a ballet composer follows

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The striking characteristics of Schubert's songs, spontaneity, haunting melody, a birthright mastery over modulation, a singular good fortune in finding the one inevitable phrase for the prevailing sentiment of the poem and in finding the fitting descriptive figure for salient detail, are also found in the best of his instrumental works.

He recognized the genius of Rossini, who then ruled the musical world, and he wrote a few pieces "in the Italian style," but there is little or no trace of the melodic Rossini in his own melody. He spoke of Beethoven with a reverence that was akin to awe, but the influence of Beethoven is not seen in Schubert's works. His voice, his vocabulary, his forms of expression, his faults, and his surpassing merits were individual to him. He persisted in his own fashion. Like de Musset, he drank out of his own glass.

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Then there is the ineffable melancholy that is the dominating note. There is gayety such as was piped naïvely by William Blake in his "Songs of Innocence"; there is the innocence that even Mozart hardly reached in his frank gayety; yet in the gayety and innocence is a melancholy,—despairing, as in certain songs of "Die Winterreise," when Schubert smelled the mold and knew the earth was impatiently looking for him,—a melancholy that is not the titanic despair of Beethoven, not the hopeless pessimism of the ultra-modern German school: it is a melancholy of an autumnal sunset, of the ironical depression due to a burgeoning noon in spring, of the melancholy that comes between the lips of lovers.

The sunniest things throw sternest shade,
And there is even a happiness
That makes the heart afraid!

There is no music in the life
That sounds with idiot laughter solely;
There's not a string, attuned to mirth,
But has its chord in melancholy.

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phase of eroticism, or it is purely, or impurely, cerebral.* With Wagner it is as a rule heroically sensuous if not sensual. Is there one page of Schubert's music that is characterized first of all by sensuousness?

A few measures are played or sung; the music may be unknown to the hearer, but he says to himself "Schubert," and not merely because he recognizes restless changes from major to minor and from minor to major, tremulous tonalities, surprising ease in modulation, naïve, direct melody. The sedulous ape may sweat in vain; there is no thought of Schubert, whose mannerisms are his whole individuality. This individuality defies analysis. It has been finely said that music is "what awakens from you when you are reminded by the instruments"; and the hearer's thoughts are sweeter and purer, his soul is cheered or soothed, he is taken away from this life that is too daily—to use the phrase of Jules Laforgue—when he is reminded by the music of Schubert.

Pompous eulogies have been paid this homely, human, inspired man, who knew poverty and distress, who was ignored by the mob while he lived his short life, who never heard some of his most important works, whose works were scattered. "Schubert, turning round, clutched at the wall with his poor, tired hands, and said in a slow, earnest voice: 'Here, here is my end.' At three in the afternoon of Wednesday, November 19, 1828, he breathed his last, and his simple, earnest soul took its flight from the world. There never has been one like him, and there will never be another." When you read these plain words of Sir George Grove, something chokes you; for the few words outweigh the purple phrases and dexterously juggled sentences of the rhetorician.

* W. E. Henley, in his essay on Alexandre Dumas, the elder, alludes to "what in France is called 'l'amour.'"

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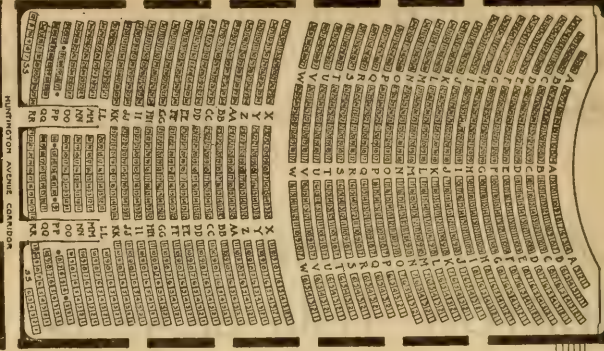
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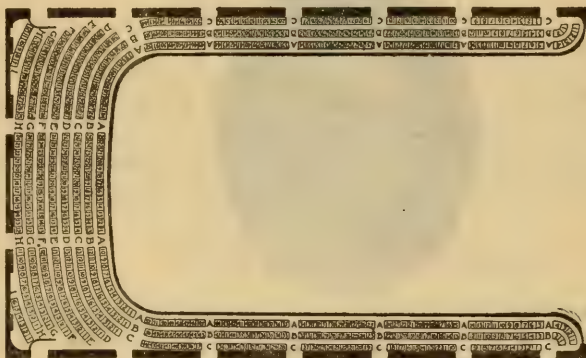
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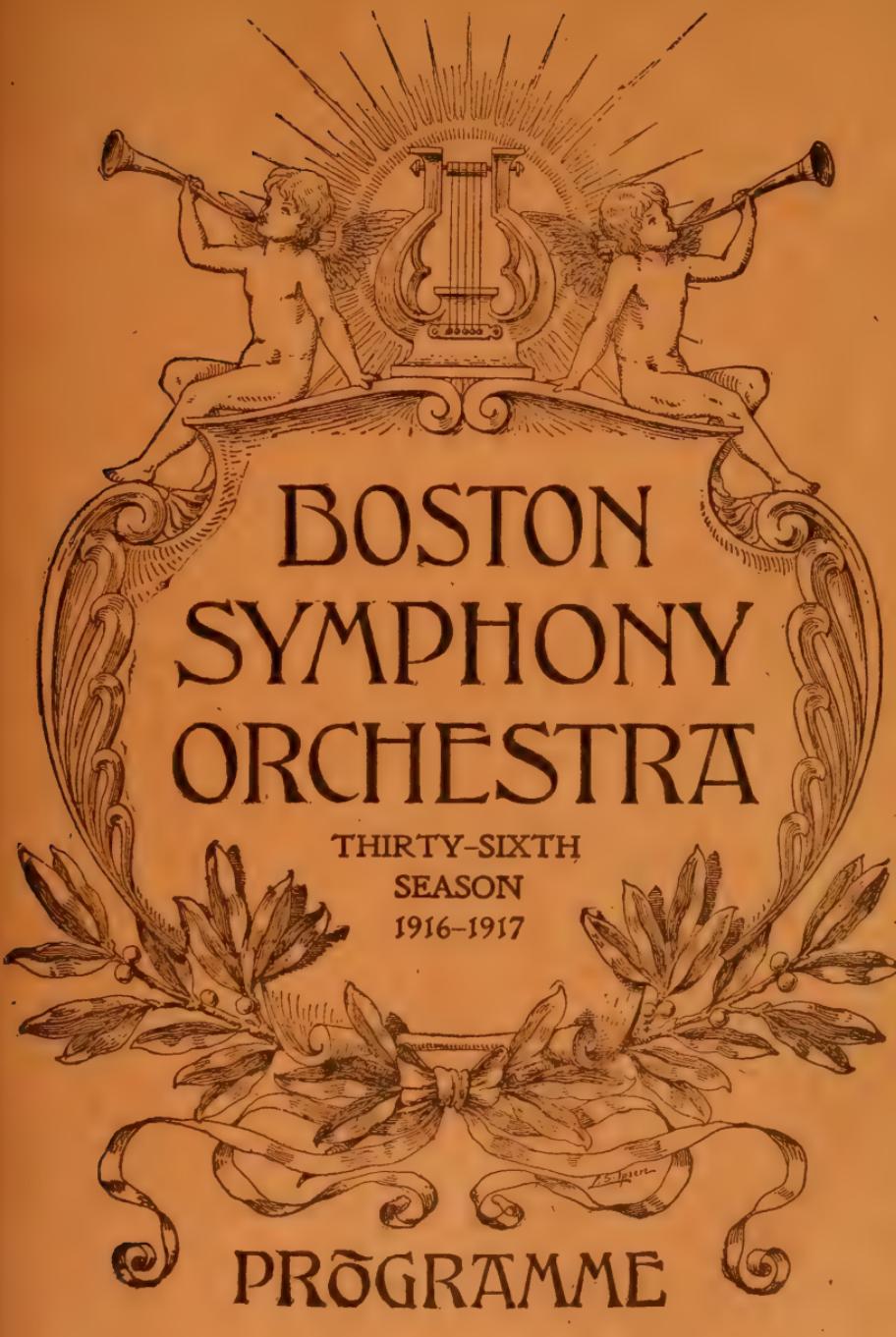
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SATURDAY EVENING, APRIL 21

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 - II. "Skepsis" ("Doubt"). Scherzo bizzarramente.
 - III. "Einst" ("Former years").
 - IV. Finale: "Lebenslust" ("The Joy of Life").
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It was said in 1909 that Noren had almost completed a symphony.

"Vita" was produced at the twelfth concert of the Gewandhaus, Leipsic, early in January, 1912. Arthur Nikisch conducted. The programme also included Moszkowski's pianoforte concerto in E major (Mrs. Fannie Bloomfield-Zeisler pianist) and the Andante with Variations from Tschaikowsky's Suite in G major (the concert-master, Wollgandt, solo violinist). The symphony was not favorably received by the conservative critics and audience. It was played at Berlin in January, 1913, at a concert given by the composer, who conducted.

The score, copyrighted in 1913, is for these instruments: three flutes (the third interchangeable with piccolo), two oboes, English horn, three clarinets (third clarinet interchangeable with bass clarinet), three bassoons (third bassoon interchangeable with double-bassoon), eight horns (four horns, two tenor tubas, two bass tubas), three trumpets (third trumpet interchangeable with bass trumpet), three trombones, bass tuba (interchangeable with contrabass tuba), a set of three kettle-drums, bass drum, cymbals, triangle, castanets, tambourine, small bell, xylophone, tam-tam, two harps, strings.

* In 1909 his home was at Loschwitz, near Dresden.



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Critics in Leipsic and Berlin agreed in this: that the symphony might well be entitled "Faust"; that the second movement might have the sub-title "Walpurgis Night"; the last movement "Auerbach's Cellar." One was even more precise: to him the movements were as follows: I. Faust's First Monologue; II. Walpurgis Night; III. Faust's Easter Monologue as he Looks Back on his Youth; IV. Auerbach's Cellar.

I. Prologue. *Maestoso*, B minor, 4-4. A broad elegiac theme contends with a rhythmically restless one, "as though it were tugging at chains." After a passionate crescendo, the restless theme sinks exhausted, and leaves to the first theme a dolorous dying of the movement.

II. "Skepsis" ("Doubt"). *Scherzo bizzarramente*. *Allegretto con spirito*, 9-8, 3-4.

III. "Einst" ("Former years"). *Andante serioso*, 3-4.

IV. Finale. "Lebenslust" ("The Joy of Life"). *Intrada*. *Allegro molto con spirito*, 2-4.

* * *

Noren's father was a Moravian; his mother was a Slovak. He studied the violin, finally with Lambert Joseph Massart in Paris. Having been a concert-master in Belgium, Spain, Russia, Germany, he studied composition with Friedrich Gernsheim in Berlin. In 1896

1847

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he settled in Crefeld, where he founded a Conservatory of Music and directed it until 1902, in the mean time continuing his contrapuntal studies with Otto Klauwell of Cologne. In 1902 he joined the faculty of the Stern Conservatory of Music in Berlin. This position he resigned in the fall of 1907 to devote himself to composition.

As a composer he first attracted attention by his "Kaleidoscope," original theme and variations for orchestra, Op. 30. It was begun about 1904, completed in the winter of 1906-07, and produced on July 1, 1907, at a concert in the course of the 43d Festival of the Allgemeiner Deutscher Musikverein held at Dresden. Publication of the work was delayed on account of a singular lawsuit, to which reference is made later in this article. Therefore, the performances announced for the season of 1907-08 in Boston and Philadelphia did not occur. Nevertheless, "Kaleidoscope" was performed at a concert of the Royal Musical Orchestra, Dresden, January 31, 1908. The first performance in the United States was at Chicago by the Theodore Thomas Orchestra, October 30, 1908, Frederick Stock conductor. The first performance in Boston was at a concert of the Boston Symphony Orchestra on December 12, 1909, Mr. Fiedler conductor.

Other compositions of Noren are pieces for violoncello ("Elegische Gesangsachen," Op. 11); male choruses and songs (Op. 14-17, 19, 24, 25, 27, 31, 34); Pianoforte pieces, Op. 20; Pieces for harmonium and violin, Op. 18; Pastorale, sketches for harmonium, violin and violoncello, Op. 26; Suite for violin and pianoforte, Op. 16; Pianoforte trio, Op. 28; Violin sonata, Op. 33; Serenade for full orchestra, Op. 35; Concerto for violin, Op. 38 (played by Hugo Kortschak in Berlin and at the 47th Festival of the Allgemeiner Deutscher Musikverein at Dantzic by Alexander Petschnikoff); Four songs, Op. 37; Two songs, Op. 45; Nocturne and Caprice for violin, Op. 43; Divertimento for

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two violins; Rigaudon of Rameau arranged for orchestra; Sonata for violoncello and pianoforte, Op. 54 (produced in Berlin in January, 1913, by Joseph Press, violoncellist, and Paul Juon, pianist, at the former's concert). It was said in 1909 that Noren was at work on an opera.

* * *

There is a curious story concerning the publication of "Kaleidoscope." Soon after the first performance, the publisher of Strauss's "Heldenleben" protested against the publication of Noren's theme and variations. The story is best told in an extract from an editorial article in the *Evening Post* of New York:—

"What is a melody? This question had to be answered the other day in a German law court. A composer named Noren wrote a symphonic piece entitled the 'Kaleidoskop,' in which he embellished a theme of his own with variations introducing two themes from Richard Strauss's 'Heldenleben.' It was intended as a deliberate act of homage, as was indicated by the words, 'To a famous Contemporary,' printed in the score over the bars cited. Strauss himself had no objections; indeed, he actually congratulated Noren on his achievement. The publisher of 'Heldenleben,' on the other hand, protested against the printing and sale of the 'Kaleidoskop,' on the strength of Section 13 of the copyright law of 1901, which says: 'In a musical composition it is not permissible to take a recognizable melody from it and incor-

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porate it in a new work.' The jurists, in course of the trial, appealed to the royal Saxon musical experts for a definition of melody, and got one which at the same time sounds like a justification of those who claim that there is no melody in Strauss's music.

"From the standpoint of musical composition,' the royal expert said, 'neither the leading theme [in the "Heldenleben"] nor the motive of the opponents is a "melody." The science of music makes a strict distinction between motive, leading motive, theme, phrase, and melody. While the motive represents the smallest independent oneness of a musical thought, and the theme is a chain of motives that are repeated or linked together, the word melody, in accordance with its origin—*melodia*, allied to *melos*, limb, and *Ode*, song—signifies a group of tones which embodies the musical thought in artistic, singable form, as an articulated, rounded whole. In the motive as well as in the theme the melodic element may find expression; but a melodious motive or a well-sounding theme does not constitute a melody. One may in particular call the main theme in the "Heldenleben" a melodic theme: a melody it is not; and as for the motive of the opponents, that is the direct and conscious negation (*Gegensatz*) of melody.' In accordance with this explanation, the Landgericht of Leipsic granted Noren permission to publish his 'Kaleidoskop.'

"Perhaps Strauss is sorry now that he congratulated the man who cited his music; for not only have the experts failed to find melody in this music, but the court, in announcing its verdict, rubbed salt into the wound by saying: 'Inasmuch as the "melody" still remains the truly attractive and popular part of every musical composition, the new German copyright law has provided for it thorough protection against all unwarranted exploitation. The appropriation of motives and themes in the compositions of others remains, on the other hand, permissible in accordance with Section 13, on the condition that these motives and themes are subjected to a new artistic manipulation and development. The difference thus established between the constitu-

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ents of the music of another party is not to be wondered at, for a motive, or a theme is capable of the most diverse changes and artistic elaborations, whereas a melody, in consequence of the finished form in which it appears, does not permit inversions, shortenings, or other changes without losing its individuality. By means of the new elaboration of a theme or motive it is therefore possible to produce an entirely new and individual composition, whereas the appropriation of a melody, since it can only be taken as a whole, is usually an act of deliberate plagiarism.'

"It is difficult to avoid expecting that this verdict will lead to many complications and a number of lawsuits. Strauss's imitators—who have again greatly distressed the critics at this summer's music festivals in several German cities—will now be able to steal not only his orchestra thunder and his insulting dissonances, but his very motives and themes. We may expect, too, that the legion of Wagner's imitators will take fresh courage, appropriating the Nibelung motives of the dwarfs, gods, and giants bodily and constructing new tetralogies therewith. Who is to prevent them, as long as they avoid the complete melodies into which these buds gradually develop in Wagner's scores? The new German copyright law, as interpreted in Leipsic, will certainly prove a boon to the minor composers who have no ideas of their own, and encourage them in their petty pilferings. The borrowing of complete melodies being forbidden, none of them will, however, be able to compete with Handel, whose wholesale appropriations of complete airs by contemporary and older masters earned for him the sobriquet, bestowed on him by one of his most erudite and enthusiastic English admirers, of 'the grand old thief.'"

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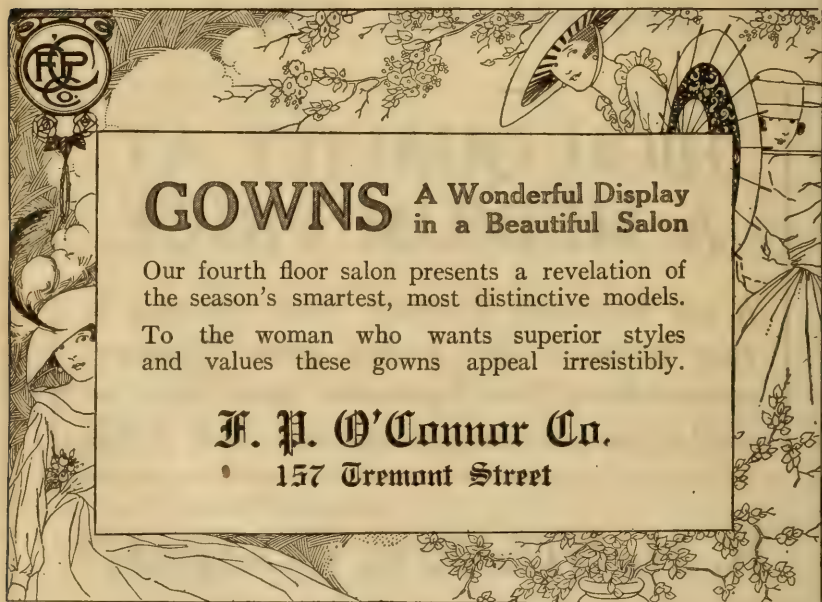
ENTR'ACTE.

SOME EARLY AMERICAN MUSIC CRITICS.

BY PHILIP HALE.

The critics of New York in the first half of the 19th century were concerned chiefly with operatic matters. Before 1825 the only musical stage performances in New York were English operettas, which corresponded to the French vaudevilles. In 1825 the Garcia company, with Maria Garcia, who was afterward world-famous as Malibran, produced at the Park Theatre Rossini's "Barber," and thus was there occasion for the first article written in this country concerning an operatic performance worthy of attention. The article was published in the *Evening Post*. A few extracts will show its character:—

"An assemblage of ladies so fashionable, so numerous, and so elegantly dressed was probably never before witnessed in our theatre. . . . In what language shall we speak of an entertainment so novel in this country, but which has so long ranked as the most elegant and refined among the amusements of the higher classes of the Old World! All have obtained a general idea of the opera from report. But report can give but a faint idea of it. Until it is seen, it will never be believed that a play can be conducted in recitative or singing, and yet be nearly as



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natural as the ordinary drama. We were last night surprised, delighted, enchanted; and such were the feelings of all who witnessed the performance. . . . The daughter, Signorina Garcia, seems to us a being of new creation, a 'cunning pattern of excellent nature,' equally surprising us by the melody and tones of her voice, and by the propriety and grace of her acting."

This notice of an operatic performance might pass in some cities to-day. The critic was lost in wonder, love, and praise. Neither audience nor singers, nor manager could take exception.

Another critic was soon afterwards a little more analytical in the consideration of Maria, although he began his review with this fine burst: "How can our feeble pen portray the loveliness of this admirable creature's face and figure, and give to our distant readers any conception of the wildering wonders of her almost unequalled voice! Compass, sweetness, taste, truth, flexibility, rapidity, and force do not make up half the sum of her vocal powers; and her voice is only one of the rare qualities with which nature has endowed her. She possesses in as high a degree as any actress we remember to have seen that exquisite perception of propriety in action, that delicate appreciation and graceful execution of the duties of her part, which constitute requisites so indispensable in the practice of her difficult profession." "The execution of the duties of her part"—this is vague; but the critic also wrote: "Her shake is good; her appoggiaturas beautiful; and her roulades, whenever introduced, are thrown off with rapidity and ease." Here is seen an attempt, at least, to be exact, though something in our

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heart tells us that the writer would have been confused if he had been asked for a definition of "appoggiatura."

The attitude of the critic in those early years of music in New York was one of hearty welcome towards visitors and new work. His musical knowledge and experience were inconsiderable. A Mr. Berkeley, an Englishman who accompanied Mrs. Austin a few years later, as manager and press agent—he "managed all her affairs with an ardent devotion far beyond that of an ordinary man of business"—wrote with understanding, and he undoubtedly educated the musical taste of the public.

Richard Grant White asserts in his entertaining articles on "Opera in New York" that in these early years the taste of the audience was far more trustworthy than the knowledge of the critics. This may be easily believed, for as late as 1838 we find in the New York *Mirror* and in a criticism of a performance of "Amilie" the following singular statements: "The adagio in E, four sharps, major, is perfectly thrilling. The words 'Thou art gone,' with the response of the wind instruments, cannot be too highly appreciated, and a brilliant polonaise forms a happy termination. . . . The moment Mr. Seguin opened his mouth, the corresponding feature of his audience assumed the same appearance; one universal gape seemed to infect all: Such was the astonishment produced by his magnificent organ. . . . There is no straining after double F's or S's (*sic*) or D's. They come round and full and harmonious." Those were glorious days: Even Plançon himself never sounded a full and harmonious "S" in the Metropolitan Opera House.

Little by little criticism became more sane and discriminative. Thus, in the forties, we find the limitations and faults, as well as the merits of singers, carefully discussed. In the early fifties Richard Grant White was writing the musical criticisms for the *Courier and Enquirer*; George



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William Curtis was the musical critic of the *Tribune*. The former had some practical knowledge of music, and many of his articles are worthy of consideration to-day, for they are something more than occasional and ephemeral. So pure was White's taste, so shrewd his observation, so keen his judgment, so persuasive his enthusiasm, so irresistible his gusto, that his criticisms may, like the dramatic reviews of William Hazlitt, be pondered with profit by those who lazily think that music in America is an art of only recent standing.

When White began to write, musical criticism, to use his own words, was "in the hands of a few old hack newspaper writers, men equally incompetent and venal." He made himself inaccessible to artists and their agents. "I then laid down for myself an absolute rule, from which I never swerved, not in a single instance, during the ten years in which I wrote musical and dramatic criticisms—this was not to make the acquaintance of an artist, either singer or actor, until after I had fully expressed my opinion in regard to him or her, so that there was nothing to be gained even by being civil to me; also never to ask a favor of any kind, however slight, from a manager or from the agent of an artist; so that I never even asked a seat or a ticket from one. Without a dollar to spare, I yet subscribed for my seat at the opera for the season."

Until his death, White was deeply interested in operatic singers and in all stage people. (Did he not write a glowing eulogy of Pauline Markham, in which he said that she had the lost arms of the Venus of Milo?) He insisted that Adelina Patti, by reason of her physical nature and her mental nature, could not be a great prima donna; Clara Louise Kellogg's Marguerite was purely poetic and ideal; Nilsson was a very gifted and highly finished vocalist of the second rank: Campanini,



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with a worn voice which was never rich or sympathetic, was a fine dramatic singer; Lucca was a coarse peasant woman, "whose inherent rudeness of fibre was softened and enriched by a warmly emotional nature and by humor—it would have been impossible to have had more local color and less of poetic feeling and of sentiment in Lucca's presentation of Goethe's heroine"; Gerster was simply a vocalist of wonderful capacity and skill, "as awkward as a clothes-horse." He found the music of "Carmen" not of a high order; "it has a character of its own—a rhythm and a swing which, although undeniably vulgar, are captivating, for a time at least, to the general ear."

When William Foster Apthorp wrote many years ago for the *Atlantic Monthly* reviews of musical performances in Boston, it was said that no American magazine had before that time paid attention to the art. But there was such a department in the *United States Magazine and Democratic Review* of 1847, and the writer showed vigor as well as intelligence and taste. This vigor was often intensely personal. We quote from the April number of that year:—

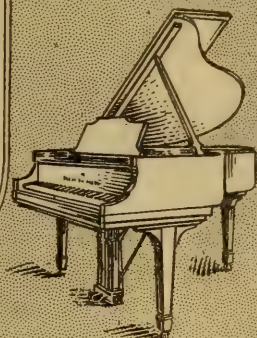
"In his vocalization Beneventano usually contrives to introduce all the vowels of the alphabet in the space of a couple of bars, and when he starts on one of the meaningless roulades, with which he is fond of interluding his music, for the purpose of displaying the flexibility of his voice, we may be generally sure of his going through many of the bodily contortions of an 'india rubber posture man' in a circus ring. In the midst of the famous quartette scene of 'Lucia' he breaks the dramatic interest of the scene by striding to the front of the stage, with his arms extended, when, clapping both hands upon his breast, after the fashion of a goose, and with his body imminent above the foot-lights, as if about diving head first into the astonished kettledrums, he shouts forth sounds like 'ay-hay heel meo sa-han-gway-hay lo-lo

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tradeeta hah-hah-hah-ha,' etc., which is his version of 'ella e il mio sangue l'ho tradita.'"

"The verdict of an Italian audience upon the merits of a composer is worth less than that of any other audience in the world, if perhaps we except the Chinese and the Choctaws."

Verdi's "I Lombardi" was the great novelty of the season, and over a page was devoted to the work. "He has given us no fresh melody, no new harmony, even to condemn; though he has made many feeble and some pleasing imitations of the French and German manner. . . . In 'Nabuco' he has written a canon upon a modern Italian melody, producing very much the effect of putting the Apollo Belvidere into the green velvet and scarlet ribbons of a theatrical bandit. He introduces death scenes by a solo, with brilliant florituri for the violin, and accompanies a prayer by a jigging movement on the flute. In 'I Lombardi' the din of brass prevents what music there is to be heard from being heard, until the hearer is as used to it as a resident at Niagara to the roar of the falls. We are at a loss to conceive what is the meaning of that eternal brass band on the stage. But there it is; and in doors and out of doors, in season and out of season we have Lombards in helmets and spectacles, and Turks in turbans and spectacles, blowing ophicleides, trombones, and E-flat clarinets, 'as if each man considered himself the impersonation of Fame, and that he was sounding his own praises to the listening world.'"

We see that in 1847, when the Italians ruled the stage in New York as well as in London, a music critic protested against a tenor's rush to the footlights and his vicious maltreatment of the text; and waged war against disturbing incongruities and unmeaning noise in opera.

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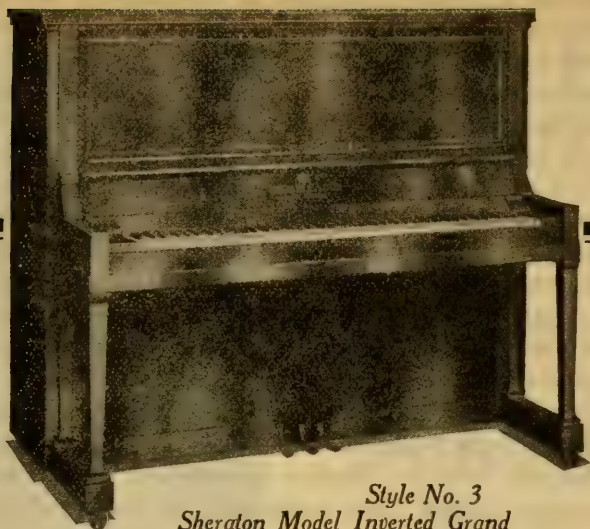
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Probably the first influential critic in this country who was a professional musician was William H. Fry (1813-64). Fry composed the operas "Leonora" and "Notre Dame de Paris," which were produced, and programme-symphonies, as "Santa Claus," "Childe Harold," "A Day in the Country." For some years he was critic of the *New York Tribune*. He had studied and thought, he was born, as those who knew him say, with the creative musical faculty and with fine perceptions in musical rhetoric; but his musical compositions were so influenced by models dear to him that they seemed imitations. His mind was not prepared for changes in melodic form, for novel harmonic or orchestral treatment; and so when Gounod's "Faust" was first produced in New York (November 25, 1863), he declared in an exceedingly long review that the opera did not contain one melody. His attitude was not one of suspicion or defiance. His mind was so charged with Italian thought that he could find no melody unless it were cast in the conventional mould and bore the familiar appearance. And it must be remembered that "Faust" was condemned in Paris and London for melodic poverty.

The popular interest for many years was confined to operatic matters. The attitude of the American critics, as well as of the American public, was chiefly one of curiosity; their desire was to be entertained, moved, thrilled by personal beauty and artistic song. The critics, for the most part, indulged freely in personal gossip, in descriptions of face and figure, in sentimental rhapsodies over the delivery of an ear-tickling or spirit-stirring aria. A graceful writer, like N. P. Willis, would corroborate the musical opinions of the "fashionable readers of the *Mirror*." The opera was the plaything of fashion, as it was in the 17th century in Italy, as it was in the days when Faustina and Cuzzoni stirred up strife in London, as it was when the French court was divided between



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The best reviews in the leading newspapers were more or less polished articles, which were concerned chiefly with the personality of the singers. Sometimes the article was enlivened by a dash of malice; yet it is doubtful whether any of his predecessors rivalled a description to be found in one of White's pages of reminiscences: "She [Miss Paton] was a 'fine woman,' but not handsome—her mouth being so large that, when she opened it, it became cavernous, with stalactic teeth. But her eyes were bright, and her face, when she was acting, pleased her audiences. She had been married to Lord William Lenox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him, and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine but quite uncultivated tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing."

The Germans brought with them to the United States their love for music. They established singing societies; they formed the rank and file of orchestras; they supplied leaders for these orchestras; they made the people acquainted with chamber music. They naturally preferred the music of their own country, and he that is ready to accuse them of narrowness, of Chauvinism, should remember that for years there was practically no purely orchestral music for serious consideration other than German music, with the exception of the works of Hector Berlioz, who was made known, both in New York and Boston, at a comparatively early period in the history of concerts in America. In the forties, fifties, and sixties French composers worked for operatic renown, and only during the last twenty years have the young French striven for reputation in the concert hall. There was then only one



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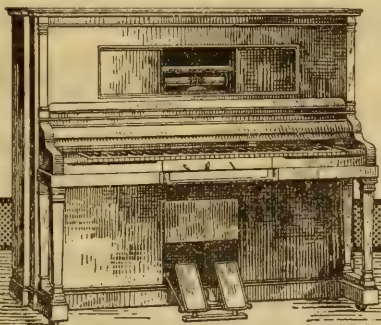
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Russian, Glinka, and he was a name. And in what other country except Germany were orchestral works produced? There was Gade, and he was practically a German of the Leipsic brand.

These Germans, indefatigable, not to be discouraged, exerted a mighty influence. Their chief spokesman in this country was the late John S. Dwight, who for at least twenty-five years was the foremost critic in the United States. His practical knowledge of music was slight; but he had a marked faculty of appreciation, a taste that had been carefully trained in sister arts, a talent for listening; and he was clear, persuasive, apparently fair, and at times eloquent in the expression of his opinions. He considered æsthetic rather than technical values. Well versed in German literature, acquainted with the theories, speculations, dreams of German philosophers, he was half-German, half-Greek in his ideas concerning ideal beauty.

While he fought valiantly the cause of the German masters, he was touched by the melancholy sweetness of Bellini and gladdened by the gayety of Rossini's and Donizetti's comedies. He had his foibles, prejudices, limitations. He could not endure that which seemed to him bizarre, unpleasant, morbid. He once told me that the finale of Berlioz's "Fantastic" symphony was bad music, on account of the subject which it illustrated. "Every great work of art," he said, "should have a serene or noble close." Raff's "Lenore" symphony was to him a graveyard horror. Liszt's "Mephisto" waltz was the apotheosis of vileness. Ultra-romanticism disturbed and confused him. He could find no exhibition of talent in Offenbach's delightful operettas, perhaps because his favorite gods and goddesses were held up to ridicule by the librettists. He could not, or would not, find strength or beauty in the music-dramas of Wagner. And what would he say to-day about composers who believe in the beauty of ugly and

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common things, and set themselves deliberately and resolutely to interpret this ugliness through the medium of music? His occupation was gone some years before he died. From 1850 to 1876 he was the very man for the period, although his worship of the great classic masters was not far removed from fetishism. His incessant appeal to the consideration of the best in art brought about this result: His readers were thoroughly informed about the great works that marked in turn this development; by his personal, as well as literary influence, he had much to do with the establishment of sound rules and canons that regulated the musical thought of the community in which he moved; and by the courageous expression of opinion in his *Journal of Music* he stimulated healthy curiosity and gave encouragement beyond his own parish, at a time when such help was sorely needed.

Mr. Dwight, in his later years of activity, became more and more opposed to new forms of musical expression. His immediate followers became clannish, at times intolerant. Had not music died with Mendelssohn? Was Schumann a safe man? Little mutual-admiration societies spent their time in the adoration of the old and the approved. Mediocrity in performance was applauded when it was displayed on the side of orthodoxy. Musical righteousness in Boston was not without a decided taint of snobbishness. Benjamin Edward Woolf did much to change and better this condition in the city of his adoption, and

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many of his articles, circulated widely, proved a corrective in the musical circles outside the commonwealth.

Mr. Woolf had been trained as a musician from his youth up, and he thus triumphed easily over Mr. Dwight in the discussion of technical matters. He was a man of wide and curious reading, he was intimately acquainted with the stage and all that belonged thereto, and he was master of controversial language. He wrote without parade of learning, yet no one but a learned man could have written so simply and with such convincing force. He made his points clearly, logically. His conclusions were inevitable. Furthermore he was witty, humorous, ironical, and, when the occasion demanded, splendidly savage. Snob-bishness is not to be put down by polite argument; bumptious pre-tence is not to be exposed effectually by genteel generalizations. There was work for some one to do, and Mr. Woolf did it. The musical life of this city is to-day more tolerable, more liberal by reason of his critical writings. A man of deeply rooted beliefs and prejudices, he realized that forms of art are not inflexible, nor did he insist that an Italian, a Russian, a Frenchman should use the language of a German in the expression of musical thought. He did more than fight against local abuses; he welcomed strange composers. He fought at first against Wagner; but he learned before he died to find much that was grand and beautiful in the music-dramas; and his keenest shafts were shot

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against the ignorant and the fashionable who chose Wagner as their idol of an hour, not against the composer himself. He was one of the first to appreciate Tschaikowsky; he was by no means inclined to reject the claims of Richard Strauss; he was by nature an admirer of the clearness and the elegance of musical expression so long the characteristics of French composers, yet he was enthusiastic over the romanticism of Berlioz. He judged visiting virtuosos by their performance, not by the report that preceded them, not by the behavior of the audience, not by the earnest words of the passionate press agent. Mr. Woolf was often misunderstood by those who believed that honey-daubing is synonymous with criticism and by those who did not know the constitutionally kindly, sympathetic, generous nature of the man. It is not paradoxical to say that his work, destructive as it seemed to the superficial reader, supplemented that of Mr. Dwight. He, too, was the man for his period.

VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A.
JOHANNES BRAHMS

(Joseph Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were

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found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a Theme by Haydn in the version (Op. 56B) for two pianofortes.

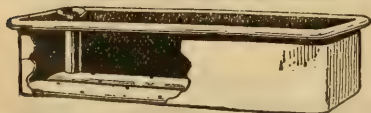
The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

It is not definitely known whether the orchestral version or the one for two pianofortes was the earlier. The orchestral stands first in thematic catalogues of Brahms's compositions, but the pianoforte version was published first—in November, 1873. The probability is that the orchestral version was the first. The autograph manuscript of Op. 56B is dated at the end "Tutzing July 1873." Mr. Max Kalbeck calls attention to the fact that in 1870 Brahms was anxious to obtain a musical position by which he would be able to gain an intimate knowledge of the orchestra. It was also in November, 1870, that C. F. Pohl showed him the compositions of Haydn to which reference will be made later: an Andante from a symphony and the Chorale that gave Brahms his theme. Mr. Kalbeck believes that the score of Haydn's Chorale put Brahms in mind of the excellent wind choir of the Detmold Court orchestra, and the thought of the Vienna Philharmonic Orchestra gave him greater desire to write an orchestral work.

The first performance of the Variations was at a concert of the Philharmonic Orchestra in Vienna on November 2, 1873. Otto Dessoff, the conductor, was so pleased with the work that he begged Brahms to allow him the pleasure of producing it, the more so as Dessoff gave him to understand that he could conduct it.

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Klaus Groth gives an account of the final rehearsal in his "Reminiscences." He, Franz Lachner, Dr. Billroth, and a few others heard Beethoven's Seventh Symphony while Brahms now and then went into a neighboring room, making the excuse, "I know it well enough." After some of Brahms's Variations had been played, the conductor left the platform. Brahms took off his overcoat—"that gave me the impression that he was about to perform some mighty muscular feat"—mounted the stage, said something in his rough voice to the orchestra which had greeted him with a *Tusch*, then ordered from memory a repetition of certain passages. "I was astonished, how he called out, for instance, 'Letter C, third measure.'" Billroth, who could not stay to the end, said good-by, with the remark, "I say, Brahms, I must leave; the composition has pleased me also in places." Groth left Brahms at the end, saying, "That is also my opinion," whereupon Brahms answered ironically, "Yes, you too are not musical."

Changes were made in the orchestration during the rehearsal. A bass tuba that had been dropped out was restored, then dropped again and the double-bassoon substituted. Satisfied with his work, Brahms sent the manuscript to Simrock by Nottebohm, who was journeying to Berlin. For the score and for the pianoforte "version," as Brahms called it, the sum of 1,000 thalers was asked. The pianoforte version was long neglected. Pianists would not believe that instead of an arrangement it was an independent work.

The Variations were performed in Munich on December 10, 1873, when Levi conducted. On February 5, 1874, they were played at a Pension Fund concert of the Gewandhaus Orchestra, Leipsic. Early in that month they were performed at Breslau (twice), Aix-la-Chapelle, and Münster. On March 13, 1874, Brahms made his first appearance as composer, pianist, and conductor at a concert of the Musikalische

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Akademie in the Odeon, Munich. The programme was as follows: Haydn, Symphony in D major; Schubert, Aria (Heinrick Vogl); Brahms: Variations on a Theme of Haydn, pianoforte concerto in D minor (Brahms pianist), Songs for tenor, "Das Lied vom Herrn von Falkenstein," "Die Kränze," the ninth song in "Magelone" and "Auf dem See" (Vogl), Three Hungarian Dances. We read in Heinrich Bihrlé's "Die Musikalische Akademie München 1811-1911" (Munich, 1911) that Brahms was made much of; but there was this remark about the Hungarian Dances: "Products of this kind are not suitable for concerts. That the large audience held itself reserved towards these Hungarian Dances gave evidence of the good musical taste of our concert frequenters." The authoritative statement of Bihrlé that Brahms "was made much of" is contrary to that made by Miss Florence May in her Life of Brahms. She speaks of his "little success" in Munich; "in spite of Levi's continued efforts the musical circles of Munich remained indifferent to the master's music." Miss May, although an enthusiastic Brahmsite, as a biographer is often inaccurate. The first performance of the Variations in London was at a Philharmonic concert May 24, 1875, when W. G. Cusins conducted. Early in 1876 Brahms visited Holland and conducted his Variations in several cities.

The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874. The Variations have been played here at concerts of the Boston Symphony Orchestra, December 6, 1884, March 19, 1887, October 19, 1889, December 9, 1893, October 31, 1896, October 15, 1898, March 9, 1901, April 15, 1905, December 29, 1906, March 27, 1909, October 19, 1912, October 17, 1914.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettle-drums, triangle, strings.

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The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale * St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale." He copied the two pieces. For the third bassoon and the serpent Brahms substituted a double-bassoon, which since Beethoven's time (Symphonies 5 and 9 and "Fidelio") had been seldom used in the orchestra.

This divertimento was composed by Haydn probably about 1782-84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named, is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance,

* It is possible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."

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the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a

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theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. *Poco più andante*. The violins enter, and their figure is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, *più vivace*. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, *con moto*, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

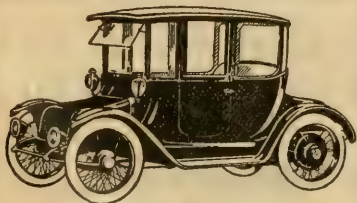
IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a *vivace* in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. *Vivace*, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. *Grazioso*, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, *presto non troppo*, 3-4. The strings are muted. The mood is *pianissimo* throughout. The piccolo enters with an inversion of the phrase.



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* * *

Mr. Max Kalbeck in his *Life of Brahms* (“Johannes Brahms,” Vol. II., part 2, pp. 465-474) has much to say about these Variations. He even goes so far as to see in the publication of Flaubert’s “*La Tentation de Saint Antoine*” and that of the Variations in the same year an instance of “telepathic communication between two productive intellects.” But Flaubert had pondered the subject and written a version of his extraordinary book years before.

Mr. Kalbeck discusses at length the question whether Brahms had in mind St. Anthony of Egypt or St. Anthony of Padua. Which saint Haydn had in mind is immaterial. Mr. Kalbeck finds that St. Anthony of Thebes is the hero of the Variations. The saint of Padua, whose festival is on June 13, was born in Lisbon. The legends connected with his name are not of an extraordinary character, and Father

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Abraham a Sancta Clara erred in attributing to him the rhymed sermon to the fishes. (See F. Nork's "Der Festkalender" in "Das Kloster," Stuttgart, 1847, pp. 390, 391.) The great St. Anthony, according to Butler, was born in 251 B.C. at Coma near Heraclea in Egypt; he founded his first monastery in 305; he died in 356, bequeathing one of his sheepskins with the coat in which he lay to St. Athanasius, to whom a Life of St. Anthony has been attributed. This Anthony was beset for many years by devils. Sometimes Satan tempted him in the form of a beautiful woman; at other times grotesque or horrid imps assailed him. "And anon," to quote from "The Golden Legend" of J. de Voragine, who flourished in 1370 and whose book published about 1470 was Englished by William Caxton in 1483, "they came in form of divers beasts wild and savage, of whom that one howled, another siffled, and another cried, and another brayed and assailed S. Anthony, that one with the horns, the others with their teeth, and the others with their paws and ongles, and disturned, and all to-rent his body that he supposed well to die."

Now Brahms was a great friend and admirer of the painter Anselm Feuerbach (1829-80). Brahms dedicated his "Nänie" to Henriette Feuerbach, the painter's mother. It was composed soon after the death of her son. Feuerbach, a sensitive, vain, disappointed man, painted a life-size "Temptation of Saint Anthony." The saint is in a forest. A young monk is kneeling with hands pressed on his breast.

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A scourge, book, and skull lie near him. Behind him, seen against the evening sky and the landscape, is the figure of a woman, who apparently calls to him, entreating him to leave his pure religious meditation and enter into life. This picture, as other paintings by Feuerbach, was ridiculed when it was exhibited, so that the artist destroyed it; but his friend and biographer Allgeyer had made an engraving of it, and photographed an oil sketch for the painting.* Mr. Kalbeck recalls a conversation he had with Brahms about the legends of the saints and their relationship to painting and sculpture. There was talk of the incongruity shown in pictures of St. Anthony by old painters of the Netherlands in which a not very seductive woman hangs on the saint's neck while about them are grinning, bestial, ridiculous demons. Brahms said that this showed the naïveté and the piety of the painters and in the ecclesiastical taste of the period; for horror mingled with sensuality made a far deeper impression than sheer beauty on simple souls; and how should the painter show that the woman were Satan if there were not attendant demons? Brahms added: "One painter, Feuerbach, endeavored to tell the story without any magical apparatus. Therefore he turned the old St. Anthony into a modern monk, and his endeavor turned out to him an injury. Do you know the picture?" He showed the photograph. "However," he said, "this is not at all a subject for painting. Poet and musician could rather take advantage of it."

In these Variations Mr. Kalbeck finds a crescendo of musical psychology. He also finds a symphony in variations: "Scherzo and Adagio are represented by Nos. 5 and 7; beginning and ending are Allegro and Finale." One variation developed from another reminds him of musical dissolving views. "By the first of the five

* See Julius Allgeyer's "Anselm Feuerbach," Vol. II., p. 265

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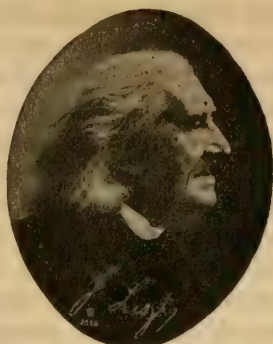
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strokes of the bell which are intoned by wind instruments the demons hasten from afar; they come upon the strings of the quartet, to mingle with the spirits ascending from the Chorale."

There is much of this fanciful description. In the seventh variation Mr. Kalbeck finds the hardest test undergone by the saint; "the most atrocious because it is at the same time the sweetest." In this Siciliano he sees the apparition of the tempting woman. The music is "the quintessence of human voluptuousness, which, according to Master Eckhart, is 'mixed with bitterness.' After it comes death. Blessed is the man who has withstood the temptation! The Finale, which includes seventeen and more variations, celebrates him." Did Brahms have all this in mind when he wrote these Variations?

ERRATUM: Programme Book of April 13, 14, 1917, page 1326. Second footnote, second line. For "R. Vies" read "R. Viñes."

To x x x: Debussy's "Rondes de Printemps" was performed at these concerts for the first time November 25, 26, 1910. Mr. Fiedler was the conductor. The composition was played again under his direction and by request on December 16, 17. "Rehearsal and Concert" was dropped from the title-page of the Programme Books on November 12, 13, 1915, and "Programme" with the number of the concerts was substituted. In other words, the "public rehearsal" was then and has since been regarded as a "concert."

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SATURDAY EVENING, APRIL 28, at 8.00 o'clock

Brahms Symphony in D major, No. 2

Beethoven Aria, "Abscheulicher! wo eilst du hin?" from "Fidelio"

F. S. Converse "Ave atque Vale," Tone-Poem for Orchestra
(First time in Boston)

Weber Aria, "Ocean! thou mighty monster!" from "Oberon"

Berlioz Overture, "Benvenuto Cellini"

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SECOND CONCERT

JORDAN HALL, Wednesday Evening, April 25, at 8.15 o'clock

PROGRAM

PART I. (*Sacred*)

"JEHOVAH REIGNS IN MAJESTY" (Psalm 99) *Music by George W. Chadwick*
A Four-Part Chorus for Men's Voices.

"THE LORD IS MY SHEPHERD" *Music by Horatio Parker*
For Soprano Solo and Four-Part Chorus of Women's Voices.
Accompaniment of Organ, Harp and Violin.

"THEY THAT GO DOWN TO THE SEA IN SHIPS" *Music by Granville Bantock*
(S.S. Titanic, April 12, 1912)
A Threnody for Chorus of Mixed Voices in Eight Parts.

"PANIS ANGELICUS" *Music by Samuel Rousseau*
For Bass Solo and Chorus of Mixed Voices.
Accompaniment for Organ, Harp and Violin.

THREE MOTETS *Music by Roger-Ducasse*
For Soprano Solo and Mixed Chorus. Organ Accompaniment.

- I. Regina Coeli Laetare.
- II. Crux Fidelis.
- III. Alma Redemptoris Mater.

PART II. (*Secular*)

Frederick S. Converse

Aria for Baritone, Male and Mixed Chorus, from the Opera (MS.) of "Sinbad."
The composer will conduct; Mr. Townsend will sing the solo part.

Chadwick "SILENTLY SWAYING ON THE WATER'S BREAST"
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"SCYTHE SONG" *Music by Arthur Foote*
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.. Programme ..

I.

- | | | | |
|-----------------------------------|---|-----------|----------|
| a. An die Musik | } | | Schubert |
| b. Die junge Nonne | | | |
| c. Des Knaben Berglied | | | Schumann |
| d. Vergessen | } | | Franz |
| e. Mädchen mit dem roten Mündchen | | | |

II.

- | | | | |
|-----------------------|---|-----------|--------|
| a. Der König in Thule | } | | Liszt |
| b. Mignon's Lied | | | |
| c. Treue Liebe | } | | Brahms |
| d. Der Jäger | | | |
| e. Ständchen | | | |

III.

- | | | |
|------------------------------------|-----------|---------------|
| a. At the Ball (in Russian) | | Tschaikowsky |
| b. Lullaby (in Russian) | | Gretchaninoff |
| c. Le Papillon (in French) | | Chausson |
| d. Ecstasy (in English) | | Rummel |
| e. Love's in my Heart (in English) | | Woodman |

IV.

- | | | |
|---|-----------|-------------|
| a. Geh' Geliebter (First time in Boston) | | Hugo Wolf |
| b. Das Lied der Chavaza | | Weingartner |
| c. Tanz mit mir (First time. Written for and dedicated to Mme. Langenhan) | | H. Spielter |
| d. Die Quelle | | Goldmark |
| e. Ach, wer das doch könnte | | Berger |

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Prelude and Fugue in C minor	Bach
(Arranged by Harold Bauer)	
Sonata in D major	Mozart
Allegro	
Adagio	
Allegro	
Rondo	Chopin
Impromptu Rococo	Schütt
Minuet and Gavotte	Saint-Saëns
Scherzo	
Suite (Silhouettes)	Arensky
Le savant	
La coquette	
Polichinelle	
Le Rêveur	
La Danseuse	

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus Eurydice, and Hermes (Naples).

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DONALD McBEATH, Violinist

EDWIN SCHNEIDER, Pianist

PROGRAMME

I.

Recit.: Jehovah hear, Oh hear me! } (from Engedi) Beethoven
Air: My heart is sore

Mr. McCORMACK

II.

(a) Pantomime Mozart
(b) Dance Mozart

Mr. McBEATH

III.

(a) Alone in the Fields Brahms
(b) E'en little things Wolf
(c) Oh cease thy singing Rachmaninoff
(d) Serenade Tschaikowsky

Mr. McCORMACK

IV.

Hungarian Rhapsody Hauser

Mr. McBEATH

V.

IRISH FOLK-SONGS:

(a) The Bard of Armagh Arranged by Hughes
(b) The Leprechaun Arranged by Dr. Joyce
(c) Una ban (Fair Una) Arranged by Hardebeck
(d) The Snowy Breasted Pearl (by request) Arranged by Robinson

Mr. McCORMACK

VI.

(a) Adagietto Bizet
(b) Mazurka Wieniawski

Mr. McBEATH

VII.

(a) The Bitterness of Love James Dunn
(b) When the Dew is falling Edwin Schneider
(c) Go, Lovely Rose John A. Carpenter
(d) The Year's at the Spring Mrs. H. H. A. Beach

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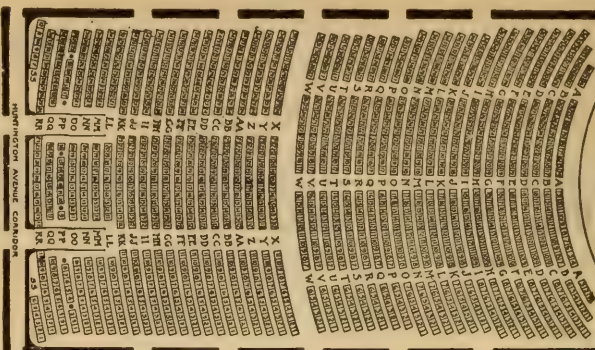
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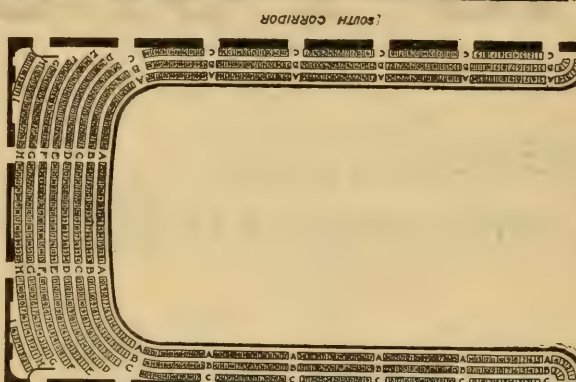
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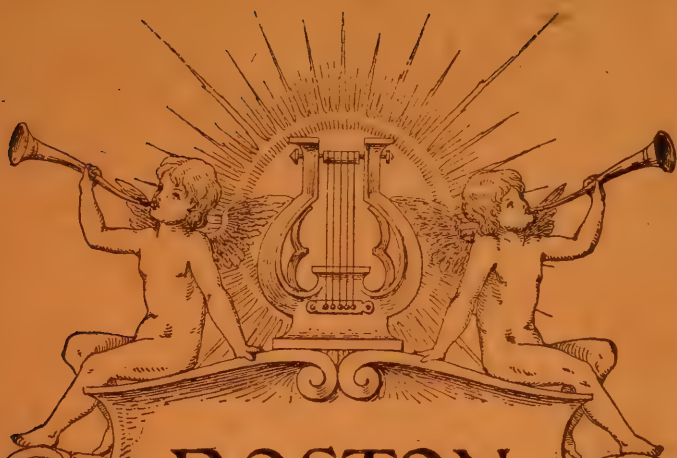
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AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 28

AT 8.00 O'CLOCK

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NOTE—Owing to illness, Madame KURT is unable to appear.

The revised programme is as follows:

Brahms Symphony No. 2, D major, Op. 73

- I. Allegro non troppo.
 - II. Adagio non troppo.
 - III. Allegretto grazioso, quasi andantino.
 - IV. Allegro con spirito.
-

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Beethoven Concerto in G major, No. 4, for Pianoforte and
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- I. Allegro moderato.
- II. Andante con moto.
- III. Rondo: Vivace.

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Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Pörschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Franck. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend



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Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade,

* Reimann, in his *Life of Brahms*, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "*Brahms*" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous music journals, as the *Signale*, say December 20, 1877.



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and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public.* The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

* Spitta spoke of the second symphony as a sort of parody of the first. It is thought by some who were intimate with Brahms that the idea of the second was coexistent with that of the first.—P. H.

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"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of



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the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—“far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

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HOFFNUNG, LASS DEN LETZTEN STERN," FROM "FIDELIO."

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This scene and air is sung by Leonore after she has overheard Pizarro try to bribe Rocco, the old jailer, to help him kill Florestan, her husband. The text is:—

Abscheulicher! wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menschheit Stimme,
Rührt nichts mehr deinen Tigersinn?

Doch, toben auch wie Meereswegen
Dir in der Seele Zorn und Wuth,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht.
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wieder,
Und neubesänftigt wallt mein Blut.

Komm Hoffnung, lass den letzten Stern
Der Müden nicht erleichen,
Erhell' mein Ziel, sei's noch so fern,
Die Liebe wird's erreichen.
Ich folg' den innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe.
O du, für den ich alles trug,
Könnst' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süßen Trost dir bringen!

A prose translation, made by William Foster Apthorp, is as follows:—

Abhorrent one! whither hurriest thou? What is thy intent in wild rage? Will not the call of pity, the voice of humanity, will nothing touch thy tiger-soul? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted!

Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver not, the duty

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of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort!

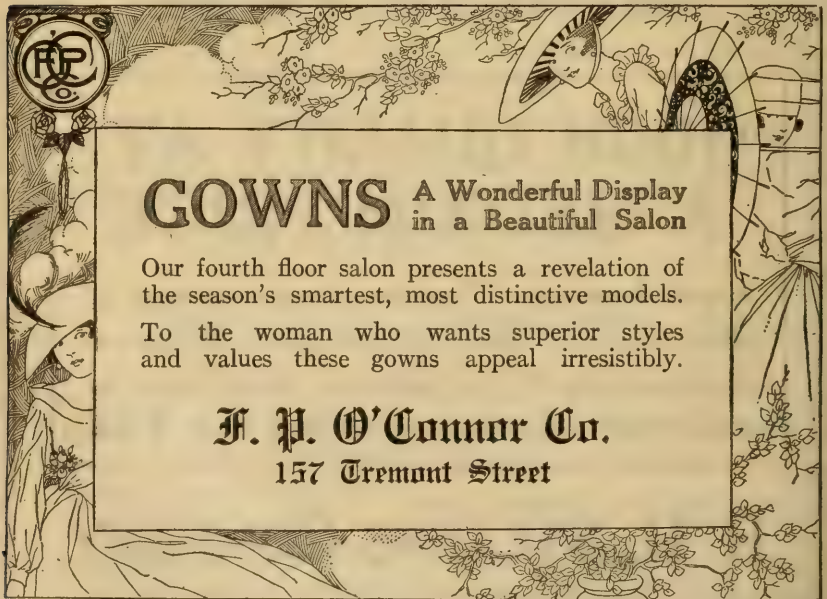
"Fidelio," or "Die eheliche Liebe," was performed for the first time at the Theater-an-der-Wien, Vienna, November 20, 1805. The text was adapted by Josef Sonnleithner from the French libretto, written by J. R. Bouilly for Gaveaux's "Léonore ou l'amour conjugal" (Opéra-Comique, Paris, February 19, 1798).*

To know the changes made by Beethoven in Leonore's great air and in other numbers of the opera, the reader should consult Maurice Kufferath's "Fidélío" (283 pages, Paris, 1913). In Beethoven's sketch-book of 1804-05 there are not less than eighteen different notations of Leonore's air.

The singers were: Leonore, Pauline Anna Milder, then scarcely twenty years old; Florestan, Demmer, who was on the decline, with a thread of a voice, short breath, inclined to sing below the pitch; Pizarro, Mayer; Rocco, Rothe; Don Fernando, Weinkopf; Jaquino, Caché; Marzelline, Miss Müller. Beethoven conducted. The opera was performed only three times in all.

Later, changes and noteworthy cuts were made in libretto and score.

* Bouilly said that the idea came to him from the sublime act of heroism and devotion of a woman in Touraine whom he aided.



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The first printed libretto contained a text of Leonore's air that differs from that in all the scores, manuscript or printed. There is no invocation to Hope, which inspired the emotional Adagio. There is a question whether there was an earlier version without this Adagio and in F major, sung in 1805, or whether this libretto was revised while Beethoven was preparing for the performance of 1805 and he then added the Adagio. It is known that for the revival of the opera Beethoven made cuts in the air and left out in the stretto a bravura passage in triplets. And in the text Sonnleithner condensed in this air the sentiment of two numbers given to Leonore by Bouilly and Gaveaux.

Revised, "Fidelio" was given again at the Theater-an-der-Wien, March 29, 1806. Performed in all three times that season, it disappeared from the repertoire. The opera was revived at the Kärntnerthortheater, May 23, 1814. Again the libretto and the score were changed. The idea of the recitative "Abscheulicher" was taken from the Italian libretto of Paër's "Leonora"* and replaced the allegro of the first edition. The beginning of the Adagio was condensed. All the purely virtuoso measures were cut out. Beethoven conducted.† The chief singers were as follows: Leonore, Pauline Anna Milder; Florestan, Radichi; Rocco, Weinmüller; Don Fernando, Sâal; Pizarro, Vogl (soon afterwards Forti). The success was great.

Pauline Anna Milder was born at Constantinople, December 13,

* "Leonora," libretto adapted from Bouilly's, music by Paër, was produced at Dresden, October 4, 1804. The story that Beethoven said to Paër, "Your opera pleases me; I'll set music to it," is wholly unfounded.

† The theatre conductor Umlauff, placed behind Beethoven, maintained order by look and hand.

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1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous and romantic childhood. (The story is told at length in von Ledebur's "Tonkünstler Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

* * *

Recitative, Allegro agitato: two flutes, two oboes, two clarinets, two bassoons, and strings.

Adagio, E major, 2-4, Allegro con brio: bassoon, three horns, and strings.



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TONE-POEM FOR ORCHESTRA, "AVE ATQUE VALE."

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(Born at Newton, Mass., January 5, 1871; now living at Westwood, Mass.)

"Ave atque Vale" was composed during the summer of 1916. It was performed from manuscript for the first time at the concerts of the St. Louis Symphony Orchestra in St. Louis, Max Zach conductor, January 26, 27, 1917.

We are indebted to Mr. Converse for the following note:—

"It is in a very free form, but in a general way it is an Allegro movement, with a broad, slow introduction, which is again used as a concluding episode, but much more fully developed. The Allegro itself has several episodes of varying emotional significance, sometimes passionate, sometimes tender. The whole is meant as a subjective expression of the feelings of one who bids farewell at the call of duty to all that it is infinitely loved and cherished. I did not intend the composition as programme-music, and there is no poem after which it is written."

The tone-poem is scored—according to Mr. Converse's note—for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettle-drums, bass drum, snare drum, cymbals, tamtam, harp, and strings.

*
* *

These compositions of Mr. Converse have been performed at concerts of the Boston Symphony Orchestra in Boston:—

1899, January 14. First movement of symphony in D minor, Op. 7. First time in Boston. Mr. Gericke conductor.

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- 1901, December 22. "The Festival of Pan," Romance for orchestra, Op. 9. First time. Mr. Gericke conductor.
- 1903, April 11. "Endymion's Narrative," Romance for orchestra, Op. 10. First time. Mr. Gericke conductor.
- 1905, January 21. Two Poems, "Night" and "Day," for pianoforte and orchestra, Op. 11. First time. Mr. Gericke conductor, Mr. Gebhard pianist.
- 1906, March 3. "La Belle Dame Sans Merci" (after the poem by Keats), Ballade for baritone solo (Mr. Bispham) and orchestra, Op. 12. First time in Boston. Mr. Gericke conductor.
- 1907, January 26. "The Mystic Trumpeter," Orchestral Fantasy (after the poem by Walt Whitman), Op. 19. First time in Boston. Dr. Muck conductor.
- 1908, March 7. "Jeanne d'Arc," Dramatic scenes for orchestra, Op. 23. First time at these concerts. Dr. Muck conductor.
- 1910, April 9. "Endymion's Narrative." Mr. Fiedler conductor.
- 1912, February 10. "Ormazd," Symphonic Poem. First time in Boston. Mr. Fiedler conductor.
- 1915, March 6. "Ormazd." Dr. Muck conductor.

SCENE AND AIR, "OCEAN! THOU MIGHTY MONSTER!" ("OCEAN! DU UNGEHEUER!"), FROM "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon, or the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, April 12, 1826. The cast was as follows: Rezia, Mary Ann Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Sherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Boston was in Music Hall by the Parepa Rosa Company, May 23, 1870.*

* The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Sherasmin, A. Laurence; Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

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Oberon and Titania have vowed never to be reconciled until they find lovers faithful to each other in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to go to Baghdad, to kill the favorite, and to wed the Caliph's daughter, Rezia. The lovers are brought together, and swear to Oberon that they will be true in spite of all temptation. Huon has killed the favorite, and made his escape by the aid of the magic horn, a gift of Oberon. The lovers are homeward bound. A mighty tempest rises, and Rezia is thrown upon a rock. It is then that she makes her famous apostrophe:—

Ocean! thou mighty monster, that liest curl'd
Like a great green serpent round about the world—
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, art thou terrible indeed.

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers, sullen dashing;
In mine ear hope's knell is ringing.
But lo! methinks a light is breaking
Slowly o'er the distant deep,
Like a second morn, awaking
Pale and feeble from its sleep.
Brighter now, behold 'tis beaming
On the storm whose misty train
Like some shatter'd flag is streaming,
Or a wild steed's flying mane.
And now the sun bursts forth, the wind is lulling fast,
And the broad wave but pants from fury past.

Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor, red with slaughter,
To his tent in triumph turning.
Ah! perchance these eyes may never
Look upon its light again,
Fare thee well, bright orb, forever,
Thou for me wilt rise in vain!

But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea-bird, wheeling there,
O'er some wretch's wat'ry pillow.

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No, it is no bird, I mark,
Joy, it is a boat! a sail!
And yonder rides a gallant bark
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O transport! My Huon! haste down to the shore.
Quick, quick, for a signal this scarf shall be wav'd;
They see me! they answer! they ply the strong oar;
My husband! my love! we are sav'd, we are sav'd.

Ocean! du Ungeheuer! Schlangengleich
Hältst du umschlungen rund die ganze Welt!
Dem Auge bist ein Anblick voll Grösse du,
Wenn friedlich in des Morgens Licht du schläfst!
Doch wenn in Wuth du dich erhebst, o Meer,
Und schlingst die Knoten um dein Opfer her,
Zermalmend das mächtige Schiff, als wär's ein Rohr:
Dann, Ocean, stellst du ein Schreckbild dar.

Noch seh' ich die Wellen toben,
Durch die Nacht ihr Schäumen schleudern,
An der Brandung wild gehoben,
Jede Lebenshoffnung scheitern!
Doch still! seh' ich nicht Licht dort schimmern,
Ruhend auf der fernen Nacht,
Wie des Morgens blasses Flimmern,
Wenn vom Schlaf er erwacht?
Heller nun empor es glühet
In dem Sturm, der Nebelzug
Wie zerriss'ne Wimpel fliehet,
Wie wilder Rosse Mähnenflug.

Und nun die Sonne erstrahlt! die Winde lispeln leis;
Gestillter Zorn wogt nur im Wellenkreis.
Wolkenlos strahlt jetzt die Sonne
Auf die Purpurwellen nieder,
Wie ein Held nach Schlachtenwonnen
Siegreich eilt zur Heimath wieder.
Ach! vielleicht erblicket nimmer
Wieder dieses Aug' ihr Licht!
Lebe wohl, du Glanz, für immer!
Denn für mich erstehst du nicht.



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Doch was erglänzt dort schön und weiss,
 Hebt sich mit der Wellen Heben?
 's ist die Möwe, sie schweift im Kreis,
 Wo die Fluth raubt ein Leben!
 Nein—kein Vogel ist's!—Es naht!
 Heil! es ist ein Boot, ein Schiff!
 Und ruhig segelt's seinen Pfad,
 Ungestört durch das Riff.

O Wonne! Mein Hüon! zum Ufer herbei!
 Schnell diesen Schleier! Er weht! o Gott, sende Rath!
 Sie seh'n mich! Schon Antwort! Sie rudern mit Macht!
 Mein Hüon! Mein Gatte! die Rettung, sie naht!

E-flat major, Largo assai, 4-4. C minor, Allegro moderato, 4-4.
 C major, Maestoso assai, 4-4. Andante maestoso ma con moto, 4-4.
 Allegro, allegro moderato. E-flat major, Presto con fuoco, 12-8.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, kettledrums, and strings.

The scene "Ocean! thou mighty monster" has been sung at these concerts by Gabriella Boema (1883), Émilie Fursch-Madi (1886), Emma Juch (1892), Elene B. Eaton (November 24, 1894), Johanna Gadske (October 29, 1898), Pauline Cramer (December 21, 1901), Berta Morena (March 6, 1909).

The first performance of "Oberon" in German in its original shape and in a worthy manner was at Leipsic, December 23, 1826.*

* * *

* The part of Rezia was taken by Miss Canzi, and that of Sir Huon by Vetter. Catherine Canzi, daughter of a Hungarian mother, was born at Baden, Austria, in 1805. She studied with several teachers, and became the pupil of Salieri in 1819. She sang at court concerts in 1821, appeared at the Court Opera House in operas by Rossini, and visited German opera houses as a "guest." In 1822 she went to Milan, where she studied with Banderelli. She sang at La Scala in May, 1823, in Rossini's "Barbiere di Siviglia" and "L'Inganno Felice," sang with success in other Italian opera houses, returned to Germany in 1825, and was engaged for the Leipsic opera house. She visited London and Paris in 1826, but did not make a sensation. In 1827 she became a member of the Stuttgart opera house company, and remained there about ten years. In 1830 she married Wabach, the stage manager of the opera house. She retired with a pension given by the King of Württemberg.



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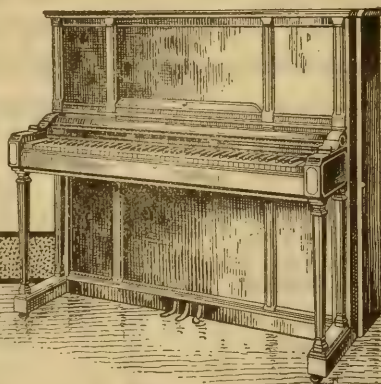
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Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. Rezia's scene was completed October 16, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London. Weber received for the opera £500.

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i., pp. 79-84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience

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from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English music critics to 'wind through a key-hole'! *

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic

* In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischütz," says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P.

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effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the stage. He embraced me most affectionately, and exultingly exclaimed, 'Now we will go to work and write another opera together, and *then* they shall see what we can do!'

'Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be

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employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

Planché's libretto was translated into German by R. G. Th. Winkler, whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser," was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon," with libretto revised by Major Joseph Lauff and with additional music by Joseph Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

*
* *

The woman who created the part of Rezia was Mary Anne Paton,

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who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

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Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

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"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband, Joseph Wood, a tall, handsome pugilist, whose fine but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school,—an awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was

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a cabal raised against them, the American eagle screamed defiance, and amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

*
* *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's

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opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828-29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

The score was first published in Berlin in 1877.

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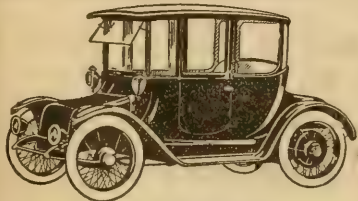
(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The first performance of the overture in Germany was at the opera-house at Brunswick, March 9, 1843, at a concert given by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The programme said "(new)."

The overture, when it was published in separate form, was dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera. It is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings.



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The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself.

* It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzonne, Mme. Bosman.



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He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "*Le Carnaval Romain*," originally intended by Berlioz to be played as an introduction to the second act of "*Benvenuto Cellini*," but first performed at a concert in Paris, February 3, 1844, is taken chiefly from the opera.

The overture opens, *Allegro deciso con impeto*, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The *Larghetto*, G major, 3-4, that follows, begins with pizzicato notes in the basses and a slow cantilena, taken from music of the Cardinal's address in the last act: "*À tous péchés pleine indulgence.*" (The original tonality is D-flat major.) This is followed by a melody from the "*Ariette d'Arlequin*"* (wood-wind and also violins). The trombones hint at the Cardinal's theme, with changed rhythm and without pauses. This is now played (E-flat major) by clarinets, bassoons, and 'cellos, with florid passages for first violins, then for flute and oboe. The Harlequin theme returns, and is worked up to a short climax.

The main body of the overture begins with the return of the first and joyous theme, *Allegro deciso con impeto*, G major, 2-2, which is somewhat modified. The motive is given to the wood-wind over syncopated chords in the strings and a restless pizzicato bass. The instrumentation grows fuller and fuller until the violins take the theme, and they and the wood-wind instruments rush fortissimo to a gay subsidiary motive, which consists of passage-work in quickly moving eighth notes against a strongly rhythmed accompaniment. This development is extended, and leads, with hints at the rhythm of the first theme, to the second motive, a cantabile melody in D major, 2-2,

* The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

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sung by wood-wind instruments over an accompaniment in the middle strings, while the first violins hint occasionally at the rhythm of the first motive. This cantilena, which has reference to Cellini's love for Teresa, is repeated by first violins and violas in octaves,* while second violins and 'cellos still have the tremulous accompaniment, and bassoons and double-basses have a running staccato bass.

The working-out is elaborate. Nearly all of the thematic material enters into it. A recitative-like phrase for 'cellos assumes importance later. The transition to the third part of the movement brings in unexpectedly the first theme (wood-wind) in A minor, and the full orchestra suddenly gives a fortissimo repetition of it in G major.

In the third part of the movement the trombones and ophicleide take up the 'cello phrase just alluded to, and make a dramatic use of it against developments in counterpoint of figures taken from the first subsidiary. The brass plays a thunderous *cantus firmus*, the cantilena of the clarinets, bassoons, and 'cellos, in the slow introduction (the Cardinal's theme), against sustained chords in the wood-wind and rapid counterpoint for violins, violas, and first 'cellos. This counterpoint is taken from the first subsidiary theme. Shortly before the end there is a general pause. The Cardinal's theme is heard once more, and a quick crescendo brings the end.

* *

Berlioz planned the composition of "Benvenuto Cellini" early in

* "This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it."—W. F. APTHORP.

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1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz, Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154), and Adolphe Boschot's "Un Romantique sous Louis Philippe: Berlioz, Vol. II.," for explanations of the failure.

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The opera, arranged in four acts, with a libretto translated into German by Riccius, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mme. Milde as Teresa. Berlioz was not able to attend the performance. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." Arranged in three acts and with the text translation into German by Peter Cornelius, the opera was performed at Weimar in February, 1856. The score was published as Op. 23 and dedicated to the Grand Duchess of Weimar.

The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show

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itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was produced by Bülow at Hannover in 1879 and afterwards at other German cities, as Mannheim, Carlsruhe, Leipsic (1883), Dresden (1888), Hamburg, Munich, Bremen, Stettin, Berlin, Frankfort-on-the-Main, Stuttgart, Schwerin, Brunswick, Prague, Vienna. It has not been performed in Paris since Berlioz gave it its definite form.

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8-15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pp. 126-133 (Berlin, 1868).

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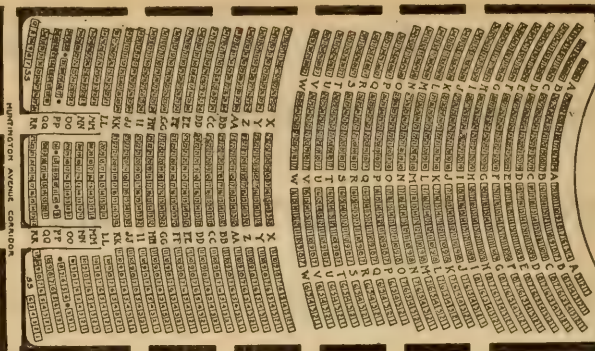
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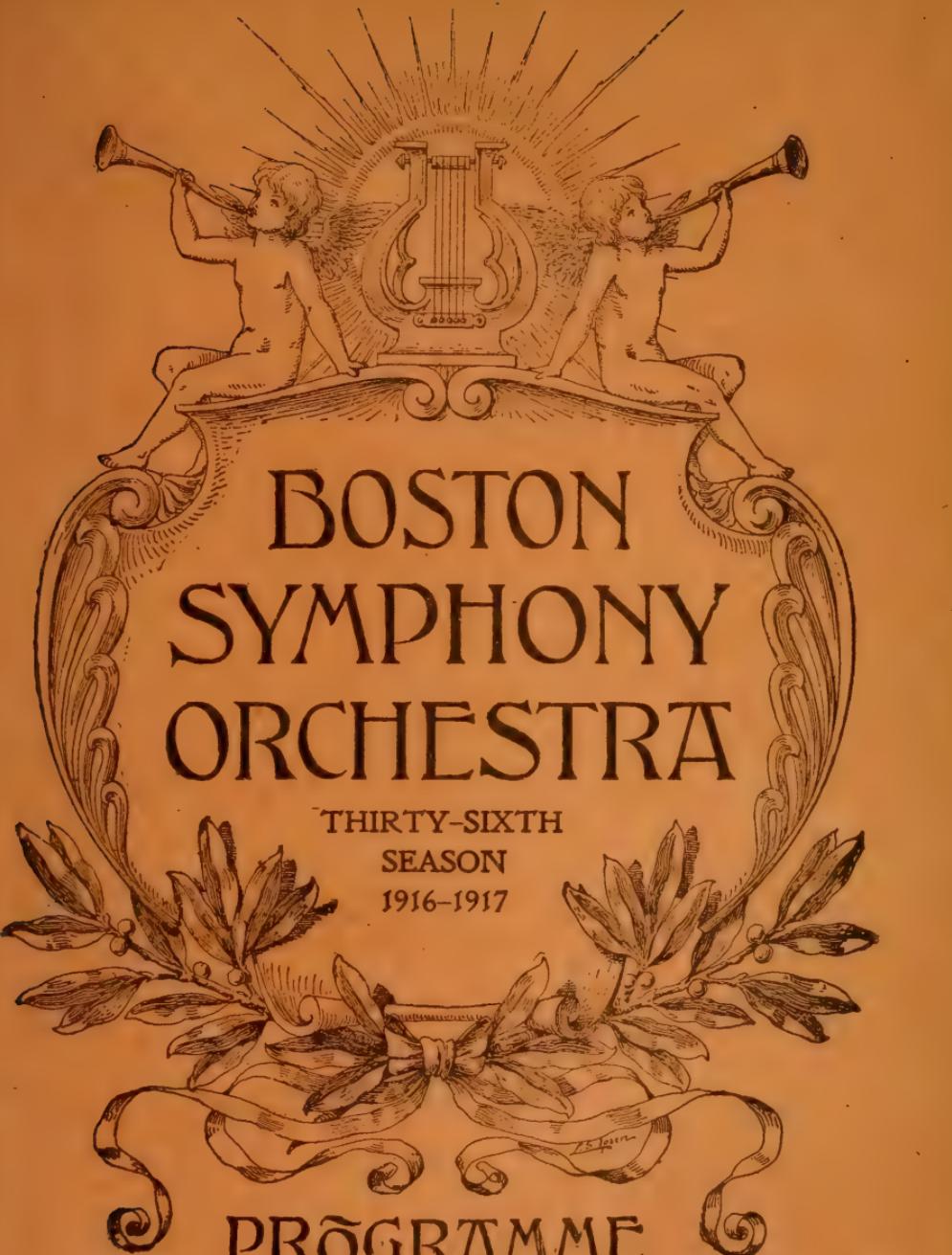
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Beethoven Symphony No. 4, in B-flat major, Op. 60
I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace; Trio: Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

Liszt Tasso: Lamento e Trionfo, Symphonic Poem No. 2

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The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. There is not a single sketch for the Fourth Symphony in any one of the books of Beethoven that have come down to us. The symphony was probably invented and composed in the summer of 1806.

After the performance of the "Eroica" Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was

* The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

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performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some therefore account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." We do not see the force of this reasoning.

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music, and he had at this

* See "Beethovens unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906).



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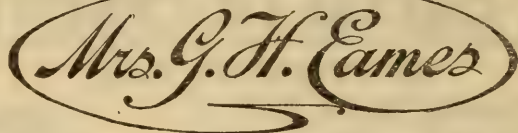
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castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of

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Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not a ways sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

* * *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4^e Grande Simphonie en si bémol majeur (B dur) composée et dédiée à Mons^r le Comte d'Oppersdorf par Louis Van Beethoven, Op. 60. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* *

*Thayer says 1808, but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.



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“Here Beethoven abandons wholly the ode and the elegy,”—a reference to the “Eroica” Symphony,—“to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, has already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer’s mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then

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the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences

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thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

SYMPHONIC POEM NO. 2, "TASSO: LAMENT AND TRIUMPH."

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad

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fate of the most unfortunate of poets had excited the imagination of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet.* At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

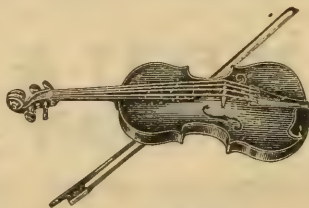
"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, ill-treated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"'Lamento e Trionfo,'—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may

* The influence of Byron on romantic music has never been thoroughly discussed. This influence is indubitable. It lives to-day in Russia, Italy, and even in Germany. "Romanticism was, above all, an effect of youth. . . . Now, Byron is pre-eminently a young men's poet; and upon the heroic boys of 1830—greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched—his effect was little short of maddening. He was fully translated as early as 1819–20; and the modern element in Romanticism—that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice—is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Rolla,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédéric's 'Macaire.'"—*A Note on Romanticism,* by W. E. Henley.

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weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem':

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!"*

"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawing certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the

* Yet there are some that could easily spare the "Jerusalem" if they were allowed to retain Tasso's Ode to the Golden Age, even as Englished by Leigh Hunt: "*O bella età de l' oro!*" the ode that begins:—

"O lovely age of gold!
Not that the rivers rolled
With milk, or that the woods dropped honey-dew;
Not that the ready ground
Produced without a wound,
Or the mild serpent had no tooth that slew;
Not that a cloudless blue
Forever was in sight,
Or that the heaven which burns,
And now is cold by turns,
Looked out in glad and everlasting light;
No, nor that even the insolent ships from far
Brought war to no new lands, nor riches worse than war."



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deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This overture was carefully revised by Liszt in 1854, and performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382-384).

* * *

The poem is based on two themes. The first of these is given out fortissimo by 'cellos and double-basses in octaves at the very beginning, Lento, C minor, 4-4. The commentators find the situation and mood of the poet thus strongly characterized. Yet this theme is only a fragment of the chief theme, which is announced later. A wailing descending chromatic passage, and the lamentation swells to wild expressions of woe and rage, Allegro strepitoso, 4-4. The thematic materials in this second section are chiefly those of the first. The section opens with the triplet figure of the first theme, but the figure is detached from its connection. There is a prolonged dominant pedal, on which a theme for strings rises through two octaves. The wailing chromatic passage returns. The lento recurs for a few measures, and there is a long pause.

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Adagio mesto, C minor, 4-4. Now enters the chief theme of the poem, the Tasso theme, in minor, sung by the bass clarinet, accompanied by strings, horns, and harp. This is the song of the gondoliers to which Liszt refers in the preface, the old and mournful melody he had heard in Venice when he visited that city in the late thirties.* It pictures here the melancholy, hopeless Tasso. The violins in octaves repeat the first part of this theme over a more fully scored accompaniment and before the second part of the melody appears. The second part, in A-flat major, is given first to 'cellos and horn, then to the violins in octaves. There is an extended development, and the wailing descending chromatic figure appears amid tremolos in the strings. There is now a change in the breast of the hero. He realizes his worth and genius. The pace is quickened, and the Tasso motive, *Meno adagio*, E major, 4-4, is proclaimed by trumpets and accompanied by energetic diatonic and chromatic scale passages in the strings,—“the veritable portrait in music of the knightly singer.” This proud and defiant passage is followed by recitative-like passage-work on the first and tragic motive in wind instruments against violin tremolos.

And now there is a new picture,—Tasso at the court of Ferrara: † *Allegro mosso con grazia* (quasi menuetto), F-sharp major, 3-4. This section is said to portray a fête at the court. The first theme, graceful, elegant, is given to two 'cellos, accompanied by the other strings; the theme is developed at great length and clad in various orchestral robes.

* Yet Byron wrote in 1817:—

“In Venice, Tasso's echoes are no more,
And silent rows the songless gondolier.”

See the long note to this couplet in Murray's larger editions of Byron's poems.

† At a concert given in January, 1856, in the White Hall of the Palace at Berlin,—the hall was lighted with over two thousand candles, and there were from twelve hundred to fifteen hundred invited guests,—the King of Prussia spoke affably to Liszt concerning his “Tasso,” and said he was especially struck by the “Court scene,” to which Liszt might well have answered: “*Vous êtes orfèvre, monsieur Josse.*”

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Tasso enters.* His theme is given to strings, while the menuet is continued by the wood-wind. Liszt here suggests that "the poet and his surroundings are distinct," and states in a foot-note that "the expression of the orchestra must have a double character: the wind must be light and careless, while the strings must be sentimental and tender." These two themes are worked up together at length, until there is an ever-quickenning crescendo, which brings a return of the allegro strepitoso that followed the lento at the beginning; and, as before, there are eight measures of the lento itself.

And now the "Triumph": Allegro con molto brio, C major, 2-2. There are trumpet calls, there are scale passages for strings. The first theme appears, and is developed elaborately,—at first, piano, in the strings, then in flutes and oboes, B-flat major, then fortissimo in C major, and for full orchestra. The second theme is proclaimed; the pace grows faster and faster until it is quasi presto; the blare of trumpets leads to moderato pomposo, the apotheosis of the gondoliers' song as typical of Tasso crowned and exalted. Pages of pomp and jubilation, and a stretto, molto animato, in which festival tumult is at its height.

To this poem Liszt wrote an epilogue, "Le Triomphe funèbre du Tasse." This composition was suggested by a sunset during a walk to St. Onofrio. It was written probably in 1868. It was performed for the first time by the Philharmonic Society of New York March 24, 1877 (from MS.), Leopold Damrosch conductor. The symphonic poem was played before it. The first performance of this epilogue in

* "And Tasso is their glory and their shame.
Hark to his strain! and then survey his cell!
And see how dearly earn'd Torquato's fame,
And where Alfonso bade his poet dwell:
The miserable despot could not quell
The insulted mind he sought to quench, and blend
With the surrounding maniacs, in the hell
Where he had plunged it. Glory without end
Scatter'd the clouds away—and on that name attend

"The tears and praises of all time; while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing; but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn—
Alfonso! How thy ducal pageants shrink
From thee! if in another station born,
Scarce fit to be the slave of him thou mad'st to mourn."

"Childe Harold."

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Germany was at Weimar, October 22, 1886, in the Ducal Court Theatre, Eduard Lassen conductor. The concert was in memory of Liszt.

* *

"Tasso" is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, harp, and strings.

The first performance in Boston was by Theodore Thomas's Orchestra, April 5, 1870. The first performance by the Philharmonic Society of New York was March 24, 1860, Carl Bergmann conductor.

"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE-POEM FOR FULL ORCHESTRA, OP. 24 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888-89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a symphony concert, February 6, 1897. It was performed again at symphony concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21,

* Hans von Bülow wrote to his wife from Weimar, November 13, 1880: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."



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The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

"Death and Transfiguration" is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).



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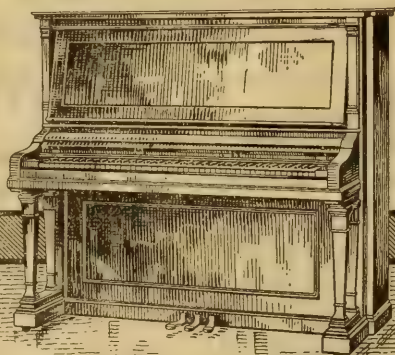
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Kampfesmüd' zurückgesunken,
 Schlaflos, wie im Fieberwahn,
 Sieht der Kranke nun sein Leben,
 Tag um Tag und Bild um Bild
 Inn'rem Aug' vorüberschweben.
 Erst der Kindheit Morgenrot,
 Hold in seiner Unschuld leuchtend!
 Dann des Jünglings keckes Spiel—
 Kräfte übend und erprobend—
 Bis er reift zum Männerkampf,
 Der um höchste Lebensgüter
 Nun mit heisser Lust entbrennt.
 Was ihm je verklärt erschien
 Noch verklärter zu gestalten,
 Dies allein der hohe Drang,
 Der durch's Leben ihn geleitet.
 Kalt und höhnend setzt die Welt
 Schrank' auf Schranke seinem Drängen.
 Glaubte er sich dem Ziele nah',
 Donnert ihm ein "Halt!" entgegen:
"Mach' die Schranke dir zur Staffel,
Immer höher nur hinan!"
 Also drängt er, also klimmt er,
 Lässt nicht ab vom heil'gen Drang
 Was er so von je gesucht
 Mit des Herzens tiefstem Sehnen,
 Sucht er noch im Todesschrein,
 Suchet, ach! und findet's nimmer
 Ob er's deutlicher auch fasst,
 Ob es mählich ihm auch wachse,
 Kann er's doch erschöpfen nie,
 Kann es nicht im Geist vollenden.
 Da erdröhnt der letzte Schlag
 Von des Todes Eisenhammer,
 Bricht den Erdenleib entzwei,
 Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
 Aus dem Himmelsraum entgegen,
 Was er sehnend hier gesucht:
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The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.



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Fieberglut wirft ihn empor
 Und er sieht sein ganzes Leben
 Kindheit, Jugend, Männerkampf,
 Bild um Bild im Traum erscheinen.

Was er suchte je und je
 Mit des Herzens tiefstem Sehnen
 Sucht er noch im Todesschweiss,
 Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
 Ob es mählich ihm auch wachse,
 Kann er's doch erschöpfen nie,
 Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
 Von des Todes Eisenhammer
 Bricht der Erdenleib entzwei,
 Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
 Aus dem Himmelsraum entgegen
 Was er sehnend hier gesucht,
 Was er suchend hier ersehnt.

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter* wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his *Life of Ritter* states that Strauss asked Ritter to write this poem (p. 87).

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808-78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1840-51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858-60), again in Stettin (1860-62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868-69 was spent in Paris, and that of 1872-73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1883 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; " Erotische Legende," composed in 1890-91, with use of former material; "Olaf's Hockzeitsreigen," composed in 1891-92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A *Life of Ritter* by Sigismund von Hausegger was published at Berlin in 1908.

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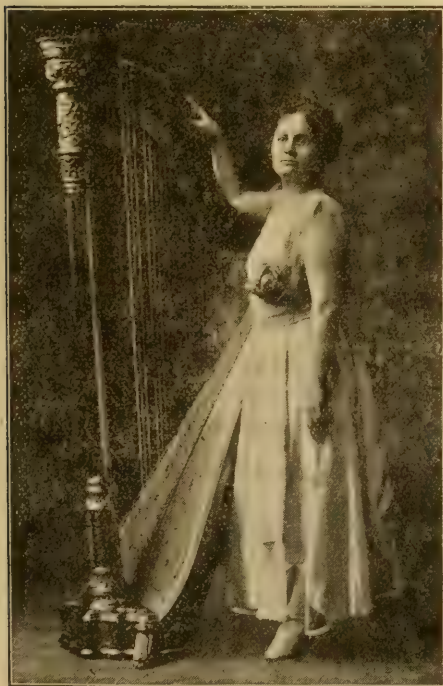


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Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

“Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, ‘Aus Italien,’ is the connecting link between the old and the new methods.” “Aus Italien” was composed in 1886, and “Macbeth,” the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his “Richard Strauss,” characterizes “Death and Transfiguration,” as well as the opera “Guntram” (1892–93), as a return of the composer, after his “Don Juan,” to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2.



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Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

* * *

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the Childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (*ritenutos*). Trombones, 'cellos, and

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violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (*meno mosso, ma sempre alla breve*). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (*moderato, C major*). "World deliverance, world transfiguration."

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer, opera conductor at Würzburg and Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time.* The opera was first performed at Munich, June 21, 1868.†

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.‡

* For an entertaining account of the early adventures of this Prelude see "Erlebnisse mit Richard Wagner, Franz Listz, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

† The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

‡ See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first development, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich M \ddot{u} gling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

* See "Der Meistersang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

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There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechtell!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial

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rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* * *

The idea of the opera occurred to Wagner at Marienbad in 1845. The scenario then sketched differed widely from the one adopted. The libretto was completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation was completed in the following June. The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871. The score and orchestral parts were published in February, 1866. The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

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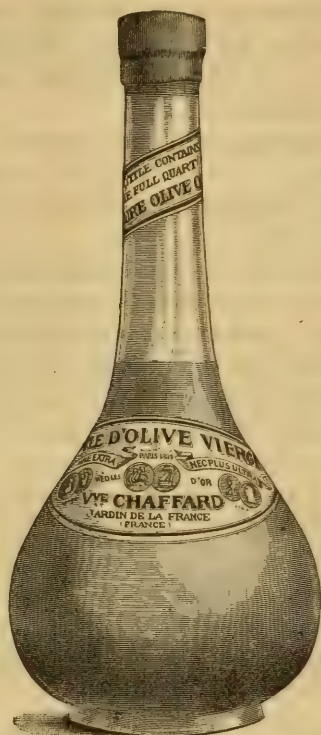
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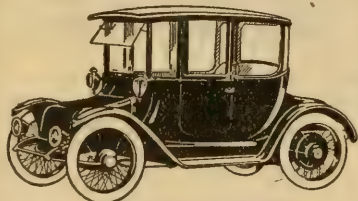
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Two concerts, conducted by Dr. Muck, were given in aid of the Pension Fund of the Orchestra. The programme of the first, on Sunday afternoon, November 19, 1916, was as follows: Tschaikowsky, Symphony No. 4, F minor, Op. 36; Weber, overture to "Oberon"; Delibes, Suite from "Sylvia"; Johann Strauss, Waltz, "Wine, Woman and Song"; Nicolai, overture to "The Merry Wives of Windsor." The programme of the second, on Sunday afternoon, April 1, 1917, was as follows: Rheinberger, Theme and Variations for violin and organ, Op. 150 (played by the entire violin section); Bach, Motet, "I wrestle and pray"; Wagner, Prelude to "Tristan und Isolde"; Brahms, Song of Destiny; Wagner, Prelude to "Parsifal," Richter's arrangement of Siegfried's Passage to Brunnhilde's Rock ("Siegfried," Act III.) and Morning Dawn and Siegfried's Rhine Journey ("Götterdämmerung," Act I.), Funeral music from "Götterdämmerung"; Overture to "Tannhäuser." The Orchestra was assisted by the Radcliffe Choral Society and Harvard University Glee Club (Dr. A. T. Davison conductor). Dr. Davison conducted Bach's Motet. The Radcliffe Choral Society has Mrs. H. H. Gallison as a preparer.

On November 17, 18, 1916, the Orchestra played in addition to the stated programme the overture to "The Magic Flute" in honor of the eighty-second birthday of Henry Lee Higginson.

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A male chorus prepared by Mr. S. S. Townsend assisted the orchestra in Loeffler's symphony "Hora Mystica," March 2, 3, 1917.

Mr. Bloch conducted his *Trois Poèmes Juifs* on March 23, 24, 1917; Mr. Clapp conducted his symphony on April 6, 7, 1917; Mr. Converse, his tone-poem "Ave atque Vale" on April 27, 28, 1917.

Dr. Muck played the pianoforte in Seiffert's arrangement of Handel's Concerto Grosso in D minor, Op. 6, No. 10, March 30, 31, 1917.

Mr. Alfred De Voto played the pianoforte part in Loeffler's symphony "Hora Mystica," March 2, 3, 1917.

Sketch of Beethoven's "Abscheulicher!" and "Komm Hoffnung" not sung, but announced for Mme. Melanie Kurt, April 27, 1917, page 1454. Sketch of "Ocean! Thou Mighty Monster!" from "Oberon" announced, but not sung by Mme. Kurt, page 1462.

ADDENDA.

Nijinski's "Till Eulenspiegel," page 175.

Page 1425. Note about first performance of Debussy's *Rondes de Printemps* and change on title-page of "public rehearsal" to "concert."

ERRATA.

Page 344, line 17, Brahms's violin concerto. For "two" horns, read "four" horns.

Page 412. For "Mariage des Roses, etc., William Kittredge, tenor," read "Mariage des Roses, Steinert Hall, January 2, 1901, Mme. Alexander-Marius."

Page 424, line 25. For "Fugensamen" read "Fugendsamen."

Page 502, line 23. For "Cellier" read "Celler."

Page 1233, line 13. For "four horns" read "three horns."

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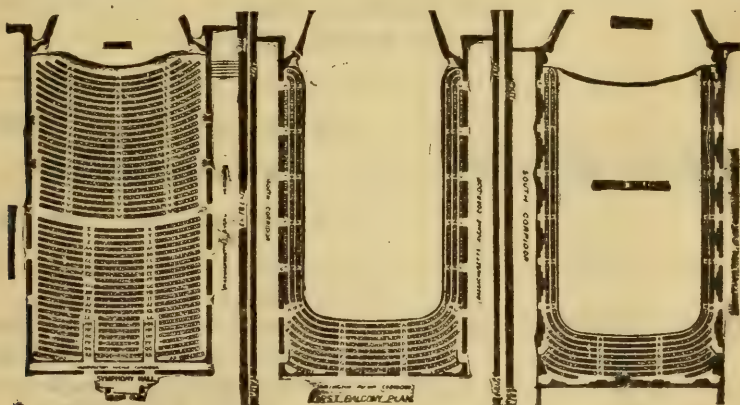
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